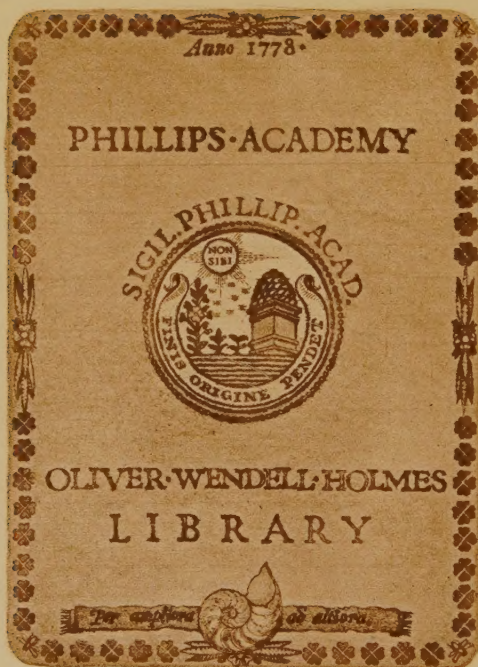
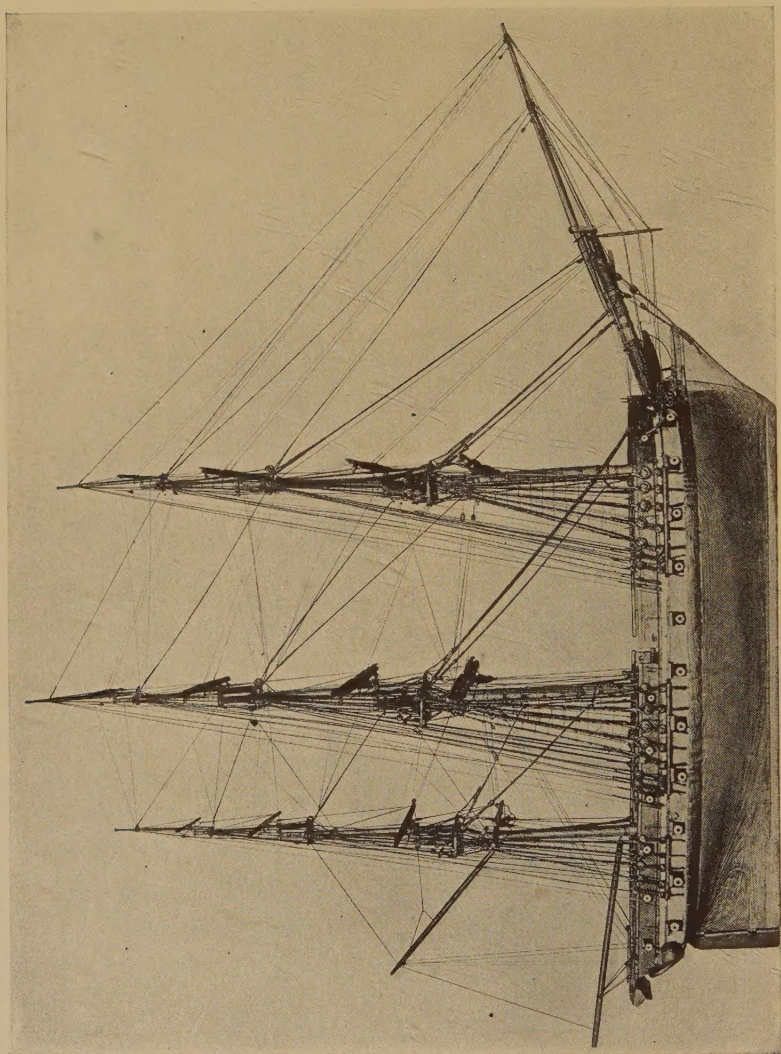




ADDISON GALLERY
COLLECTION



PRIVATEER SHIP "AMERICA" OF SALEM, 1812
Contemporary model 2 ft. long

THE
MARINE ROOM
OF THE
PEABODY MUSEUM OF SALEM



PEABODY MUSEUM
Salem, Massachusetts
1921

40753



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SEAL OF THE CITY OF SALEM

Replica of the bronze seal given by the city to the U. S. S. *SALEM*, July, 1909.

The seal was adopted in 1839, three years after the city charter was granted. The design was prepared in 1838 by Col. George Peabody, chairman of the committee in charge of the matter. The date, 1626, is the year of the settlement at Naumkeag, or Naum Keik, by Roger Conant and others. John Endicott came in 1628 with more settlers and supplies which ensured the permanency of the colony. The actual "incorporation of Salem should stand the 29th of June, 1629" [Felt's Annals]. The "English not only found it a haven of comfort but also happened to put a Hebrew name upon it, for they called it Salem for the peace they had hoped in it" [Mather's Magnalia]. The crest is the dove of peace holding an olive branch in its beak. Salem was the second Massachusetts city; Boston was incorporated in 1822.

The official entry in adopting the seal reads, — "In the center thereof a shield bearing upon it a ship under full sail approaching a coast, designated by the costume of the person standing upon it, and by the trees near him, as a portion of the East Indies. The motto, — "*Divitis Indies usque ad ultimum sinum*," signifies, — To the farthest port of the rich East.

"As calculated at East India Marine Hall [probably by Nathaniel Bowditch the latitude is 42° 31' 18 53-100" North; the longitude is 70° 53' 53 3-100" West. [Felt's Annals].

INTRODUCTION

The Salem East India Marine Society was founded and its Museum begun in the autumn of 1799. The Museum was to contain "natural and artificial curiosities, particularly such as are to be found beyond the Cape of Good Hope and Cape Horn." The objects connected with our merchant marine and the life of a sailor were, in those days, at every hand and were considered too common to be placed in a museum. During the first fifty years of its existence ship models, pictures of ships and related objects were, however, incidentally received by the museum through gifts and the portraits of Salem merchants and members of the society were at the same time gradually accumulated. But not until 1889 was it attempted to bring together the marine objects as a special collection and to solicit additions from friends of the museum with the idea of forming a memorial of the commercial marine period.

The museum of the East India Marine Society first occupied rooms on the third floor of Stearns building which formerly stood on the north-east corner of Essex and Washington streets, but in 1804 it was removed to rooms in the new Pickman building on Essex street, especially fitted for the society. Here the museum increased so rapidly that in 1824 the society erected the present East India Marine Hall which provided the museum with a room one hundred by forty-five feet in size. The dedication was a great event and took place October 14, 1825, John Quincy Adams, at the time President of the United States, delivering the opening address. There sat at the banquet given, also, Justice Story of the U. S. Supreme Court, Hon. Benjamin W. Crowninshield, former Secretary of Navy and then member of Congress from the district, Hon. Josiah Quincy, mayor of Boston, Col. Timothy Pickering of Washington's cabinet, Pres-

ident Kirkland of Harvard College and many other men distinguished in mercantile and professional life. In 1867 this building was purchased by the Trustees of the Peabody Museum and the collections of the East India Marine Society were transferred to the Trustees upon permanent deposit.

The marine collection was first arranged (1890) in the northern end of the Ethnological hall. In January, 1904, by means of funds contributed by friends it was permanently established in the present Marine Room which was prepared especially for it. The collection includes portraits of Salem merchants, members and officers of the East India Marine Society, relics connected with the early history and social character of the society, paintings and rigged models of vessels, builders' half-hull models, nautical instruments, whaling material, "scrimshaw" work on whales' teeth and bone, ship-carpenters' and ship-builders' tools and souvenirs and objects of all sorts connected with a sailor's life. A large collection of signal flags, of American flags used by Salem ships, and of other flags both American and foreign, of historical interest, has been gathered. A cabinet, systematically arranged, holds some 5,000 mounted photographs, drawings, engravings and prints of ships; cards, prints and illustrations of many kinds; and documents relating to shipping, particularly local shipping, and matters connected with the merchant marine. Over-sized sheets are kept in portfolios; there are some 300 in the last named collection, — pictures, broadsides, sea-letters and permits signed by the Presidents of the United States, and numerous shipping papers.

Besides large additions made thru the gifts of friends, in 1918 the Essex Institute, taking the broad view that objects relating to shipping would be most useful and best serve the public in one museum, deposited all such material in its own collection with the Peabody Museum.

The publication of a hand-book of the Marine Room has been in contemplation for a long time and now that the collection has become so large and as time passes the accessions of portraits, ship

paintings and models are likely to be less frequent, it seems desirable to issue a catalog of that portion of the collection with notes. Many of the paintings and other objects in the collection have been photographed and prints from the negatives may be obtained upon application.

The site chosen for Salem in 1626 decided its maritime character; the fishing industry and the building of vessels began almost with the settlement. Before 1650 Salem vessels were trading in Virginia, the Bermudas, the West Indies and in England. Josselyn in 1664 says that "in Salem are some very rich merchants." The vessels before 1700 were of forty tons displacement or less, although one ship is recorded of 200 tons.

[Tonnage, — displacement, is the weight of the water displaced by the vessel afloat, hence the weight of the vessel in tons, either without cargo or loaded as the case may be. Tonnage, — burden, gross and net, sometimes referred to as registered tonnage, are arbitrary terms and as now estimated represent, (gross) the number of hundred cubic feet in the hold of a vessel; and (net) the number of hundred cubic feet available for the cargo after making certain deductions for crew's quarters, ship's storage, machinery, etc. Changes have been made from time to time in figuring net tonnage, it was frequently estimated differently at different ports, and from a desire to avoid tonnage taxes owners have naturally endeavored to make it as small as possible. The tonnage, gross and net, as estimated by government officials is cut into one of the deck beams of the vessel. The net tonnage, of course, in no way shows the weight of the cargo. Thirty-five cubic feet of water or a tank of water 7 x 5 x 1 feet weighs one ton. On the average a ton of cargo will occupy about 45 cubic feet of space. While the tonnage expressed is a somewhat uncertain quantity, and whether intended as displacement or burden is not always clear, still it offers the best available way to compare the sizes of the vessels in these lists.]

Philip English in the late seventeenth century and Richard Derby in the middle eighteenth were the most noted merchants of their times. Prior to the American Revolution Salem commerce was conducted chiefly with the West Indies, Madeira, Spain and England. At the close of the Revolution, however, Salem merchants were possessed of many large, heavy ships — large for the times — armed for privateering and for these occupation must be found or

loss sustained. With courage and enterprise these ships were dispatched on new ventures to distant countries through uncharted seas and Salem shipmasters found their way and were the first to carry the American flag to many foreign ports. It is this period from 1784 until its close which the collection in the Marine Room illustrates, a period of about one hundred years, beginning with the voyage of the ship *Grand Turk* to the Cape of Good Hope and to Canton and of the *Light Horse* to St. Petersburg in 1784 - 1785 and ending with the sale in 1894 of the *Mindoro*, the last square-rigged vessel owned in Salem, which had lain idly at Derby wharf for ten years.

The early ships of this period were small. The *Grand Turk* (1st) 1784, was 300 tons; the *Light Horse*, 266 tons; the *Friendship*, 1797, 342 tons; the *Mount Vernon*, 1798, 355 tons; the *Prudent*, 1799, 214 tons; the *Margaret*, 1800, 295 tons. These little ships made voyages to all parts of maritime Europe and the East. The brigs were still smaller, from 150 to 230 tons, and yet they also visited far distant ports.

The only picture known of a Salem vessel prior to the Revolution is that of the schooner *Baltick* in 1765, the next being the *Mount Vernon* by Corn  and the *Recovery* and *Friendship* by William Ward in 1799. From this date pictures of Salem vessels are numerous; at first nearly all were water-color paintings, many of them beautifully as well as accurately done, especially those by Anton Roux and his sons Anton, Jr., Francois and Frederic. The earliest oil paintings were made by Corn  and George Ropes, his pupil, both of Salem, but after 1830 oil paintings are more numerous, nearly all the work of local painters, until the appearance of the host of ship pictures by Chinese painters at Whampoa and Hong Kong. At this time, 1840 to 1890, including the "Clipper-Ship Era," many artists in Europe and America were also painting the famous ships.

It is often asked why, comparatively, so few of the hundreds of Salem owned vessels were ever pictured. From 1800 to 1830 ship-picture painters appear to have been located in many of the Mediterranean ports, Genoa, Naples, Marseilles, Palermo, Leghorn,

Trieste, Port Mahon and Smyrna. There were painters at Havre, Antwerp and Copenhagen and later Chinese artists were found at Whampoa, Macao, Lintin and Hong Kong. Local painters worked at Salem, Robert Salmon at Liverpool and Boston and others elsewhere. Sometimes a member of the ship's company was artistically inclined, as Edmund Stone of Beverly, who has left so many excellent pictures of the ship *George*, and sometimes the keeper of the log-book, captain, mate or supercargo, illustrated his log with sketches, occasionally in colors, of his ship or others met on a voyage. But unless a vessel visited one of these foreign ports where painters worked or was painted by some local artist its picture was never made. Probably not one Salem vessel in ten was ever pictured. Some of the later ships, after 1860, were photographed as nearly every ship of note is today.

There were but few Salem built or Salem owned vessels that exceeded 500 tons displacement in the early days. The second *Grand Turk*, built in Salem for Elias Hasket Derby in 1791, was 564 tons, and the third *America* purchased by the Crowninshields as the *Blonde* from the French government was 654 tons, but she was soon sold back and re-entered the French Navy. These were exceptionally large ships for the times. The frigate *Essex* of 860 tons, built for the United States government by the merchants of Salem in 1799, was the largest vessel ever built in Salem. There were no more large vessels owned or built in Salem until the appearance of the *New Jersey* of 633 tons in 1833 owned by Joseph Peabody, a New York ship sold away from Salem in 1843, the ship *Thomas Perkins* of 595 tons in 1837, and the ship *Susan Drew* of 696 tons in 1839 owned and commanded by Jeremiah Page. No vessel so large as the *Grand Turk* of 1791, — which was always spoken of in its day as "the Great Ship" — was built in Salem for nearly eighty years until the bark *Jersey* of 599 tons was built in South Salem by E. F. Miller for Captain John Bertram in 1868; the barks *Guide* and *Glide* each of 495 tons had preceded it and there followed in 1870 the bark *Taria Topan*, 631 tons, also built by E. F. Miller, the last large square-rigged vessel built in Salem;

none of these Bertram ships, however, very much exceeded the size of the *Grand Turk* of 1791.

After 1850 the size of Salem owned ships increased rapidly, the *John Bertram*, 1050 tons and the *Witchcraft*, 1240 tons in 1850; the *Witch of the Wave*, 1493 tons in 1851; the *Mindoro*, 1065 tons in 1864; the *Highlander* of 1352 tons in 1869; and the *Panay* of 1190 tons in 1877, were nearly all built at Medford and Boston. The largest ships ever owned in Salem of which little has ever been said here and little ever known were the *Bridgewater* of 1557 tons built at Philadelphia in 1855 and the ship *Cultivator* of 1581 tons built at New York in 1854. Both ships were packets, the latter of the famous Black-Ball Line. They were owned by Paul Upton of Salem from 1873 to 1877 altho they never visited their adopted home port. In fact, none of the largest ships after 1850 loaded or discharged cargoes in Salem.

While tonnage figures have been used as a convenient way of showing the comparative size of the vessels, a few examples of the length, breadth and depth of some of the well known ships will help to illustrate the differences.

<i>Name</i>	<i>Date</i>	<i>Length</i>	<i>Breadth</i>	<i>Depth</i>	<i>Tons</i>	<i>Cost</i>
Ship <i>Grand Turk</i>	1791	124	32	16	560	
Ship <i>Belisarius</i>	1794	93	25	12½	261	
Ship <i>Friendship</i>	1797	102	27½	14	342	
Ship <i>Mount Vernon</i>	1798	99	24	14	356	
Ship <i>Prudent</i>	1799	86	24	12	214	
Ship <i>Margaret</i>	1800	91	27½	14	295	
Ship <i>America</i> (4th)	1804	114	31	15¼	473	
Ship <i>Francis</i>	1807	96	26½	13	297	
Ship <i>Glide</i>	1811	97¾	26¼	13½	306	
Ship <i>China</i>	1816	107	27¼	14	370	
Ship <i>Emerald</i>	1823	98½	25	12½	271	
Ship <i>Rome</i>	1829	116	25½	13	344	\$8,625**
Ship <i>Carthage</i>	1837	130½	27	13	426	
Bark <i>Europa</i>	1849	121	26	18	398	\$29,000
Ship <i>Australia</i>	1849	135	29	21	534	\$8,000

<i>Name</i>	<i>Date</i>	<i>Length</i>	<i>Breadth</i>	<i>Depth</i>	<i>Tons</i>	<i>Cost</i>
Ship <i>Shirley</i>	1850	171 ½	34	24	911	\$52,000
Ship <i>Witch-of-the-Wave</i>	1851	202	40	21	1494	/
Ship <i>Aurora</i>	1853	202	38 ½	24	1396	
Ship <i>Mindoro</i>	1864	167	35	23 ½	1065	\$123,600*
Ship <i>Panay</i>	1877	186	37	23	1190	\$74,500*

*Including outfits.

**Purchased 1841.

The frigate *Essex*, the largest vessel ever built in Salem was 860 tons, length of gun deck 141 feet, breadth 37 feet, depth of hold 12 feet.

Regarding the rigs of vessels much confusion exists. Most persons readily recognize the ship, the bark or barque and the schooner with from two to seven masts, but the older rigs, those entirely obsolete and others just passing out, are little known, — the ketch, the snow, the topsail schooner and the three forms of the brig.

“The American brig is a two-masted vessel entirely or partly square rigged. There are three classes of brigs; — the full-rigged brig, the brigantine and the hermaphrodite brig. All are square rigged on the foremast (first mast) and in this respect they are all alike. The mainmast (second mast) is different in each of the three classes and it is on the mainmast where the distinctive points of difference are found.

“On the full-rigged brig both masts are made in three spars and both masts are square rigged. On the mainmast there is a standing gaff to which is rigged a small fore-and-aft sail. In other respects both masts are alike. [See *Olinda* and privateer *Grand Turk*.]

“On the hermaphrodite brig, or half brig, the mainmast is made in two spars and carries no yards; but it has a fore-and-aft, or hoist and lower, mainsail and a gaff topsail. The mainmast is made and rigged like the mainmast of the ordinary two masted schooner; thus the hermaphrodite brig may be said to be half brig and half schooner. [See *Cleopatra's Barge*.]

"On the brigantine [see *Experiment* and *Sukey*], the mainmast (second mast) is also made in two spars and has a fore-and-aft, or hoist and lower, mainsail and is like the mainmast of the hermaphrodite brig; but the brigantine does not carry a gaff topsail. In place of the gaff topsail there are two and often three yards aloft on the mainmast over the large fore-and-aft mainsail. On these yards are carried a square main-top-sail and, in the case of three main yards, a main-top-gallantsail. There is no sail carried on the lower, or main yard. These are small, light yards and are rigged and handled like the yards on the foremast. The brigantine might thus be considered as a compromise between the full-rigged brig and the hermaphrodite brig, and at a distance very much resembles a full-rigged brig. The small main yards, or jack-yards, as the yards carried on the brigantine's mainmast are often called, are in reality of but little use and are of more or less trouble and in many cases they have been taken off and a gaff topsail rigged in their place. In such instances, of course, the brigantine becomes a hermaphrodite brig.

"The full-rigged brig and brigantine are entirely obsolete rigs and probably none of either class has been built in this country within the past sixty or seventy years. The hermaphrodite brig is also fast becoming obsolete and even as late as 1916 but four brigs of this class are found in the American register.

"The topsail schooner is a two-masted vessel having both masts made in two spars. The mainmast has a fore-and-aft mainsail and gaff topsail the same as the ordinary two masted schooner. The lower foremast is made a little shorter than the corresponding spar of the mainmast and the topmast a little longer. The foresail is a fore-and-aft sail and has no gaff topsail; but aloft, over the foresail, there are three yards on which are carried a square fore-topsail and a fore-topgallantsail. There is no sail carried on the lower, or fore yard. The foremast and the sails carried on it are exactly like the mainmast of a brigantine."—Letter of Herbert M. C. Skinner of Fall River. [See *H. H. Cole* and *Baltick*.]

The snow, a long obsolete rig, closely resembled a full-rigged brig, the difference being in the manner in which the fore-and-aft mainsail was rigged. This sail was set from a small spar which stood abaft of the mainmast and very close to it. [See description and illustration in Falconer's Marine Dictionary, editions, 1776 and 1815.]

The ketch, an old and once popular rig, was a two-masted vessel which might be described as a bark without a foremast. The mainmast, in this case the first mast, was square rigged and placed abaft the middle of the deck. In old navies the ketch was used as a bomb vessel, the considerable space forward being favorable for working the mortar. [See Falconer.]

Much altered in rig and the setting of the masts, the ketch with a fore-and-aft rig is a favorite form of fishing vessel on the coast of England. The ketch in some ways suggests the yawl, but the second mast of the yawl is smaller and generally set abaft the steering wheel; the yawl rig is frequently seen on yachts.

As to the privateer, also, there seems to be a doubt in some minds whether it is a vessel with a special rig or maybe of many different ones. A privateer, strictly speaking, is an armed vessel of any rig, privately owned, with a large crew, sent out under a government commission for the especial purpose of preying upon the commerce and vessels of an enemy nation. A "letter of marque," the name often applied to the vessel itself, signifies the authority given from a government to a merchant vessel with a much smaller crew to be armed and equipped for similar purposes and altho primarily on a mercantile voyage, the vessel may pick up such prizes as come in her way. The term privateer is commonly used for both classes of vessels. The American privateers in the Revolutionary War and in the War of 1812 were often owned in shares for which the people of a town or neighborhood subscribed. The captured vessels and cargoes were condemned under law, sold and the money divided in certain proportions among the crew of the privateer and the owners; in many cases a very profitable transaction. Privateering differed

from piracy in the commissioned authority from the government, the bond of the owners, the restriction of privateering to the vessels of the enemy and the exclusion of neutrals from attack. Privateering practically ceased with the treaty of Paris in 1856.

Regarding the speed of ships: In April, 1775, the schooner *Quero* of Salem was chartered by the State Congress to take the American version of the story of the battle of Lexington to Benjamin Franklin at London. The *Quero* left Salem on April 29 in ballast and arrived in England on May 28, making the passage in twenty-nine days. The British official dispatches were sent on the *Suke*, a vessel of two hundred tons, loaded. She started from Boston on April 24 and arrived in England on June 9, the *Quero* beating her, including the handicap, by seventeen days.

Mr. Crowninshield states [E. I. Hist. Coll. XXXVII, 76] that the privateer *America* was under favorable circumstances a faster sailer than the modern yachts *Constellation*, *Vigilant* or *Columbia*. The *America's* highest speed was 13 knots, the *Vigilant* and *Columbia* have in spurts made 14 knots, but in long stretches the *America* was the fastest vessel; she was the fastest vessel afloat during the War of 1812. It is also interesting to compare *Cleopatra's Barge* with modern yachts, for she was of almost precisely the same dimensions as the yacht *Mayflower*, although her rig was as different as may possibly be imagined. In a moderate breeze *Cleopatra's Barge* made 8 knots and in a stiff breeze 10 or 11 knots as shown by tests made by log-line and glass and by a "Gould's patent log."

The ship *George* of Salem made the passage from Salem to Calcutta in 89 days and from Calcutta to Salem in 95 days, which are thought to have been the quickest Calcutta runs to and from any north Atlantic port. It is stated by E. P. Collier in his "Deep Sea Captains of Cohasset" that Capt. Philip Fox of Cohasset in 1819 made the passage from Liverpool to Boston in the ship *Herald* in 17 days and in 1824, in the ship *Emerald* in 17 days, 3 hours; these were record passages for the period and were not surpassed until the clipper ships occasionally made the passage in 13 to 16 days.

Examination of early log-books at the Essex Institute indicates that, in ordinary weather and winds, the old ships jogged along at about six to eight knots and in strong winds and gales at eight to ten knots. A record of 150 to 200 miles in twenty-four hours is a common day's run and from 230 to 240 miles in twenty-four hours not unusual, but a figure above that is rarely recorded. About 220 miles in twenty-four hours appears to be the average for single days in strong winds, while, of course, there were days and even weeks when little progress was made. With the clipper ships a greatly increased rate is found, — 300, 312, and 345 miles in twenty-four hours is recorded for the *Dreadnought*. Captain Clark in "The Clipper Ship Era" says that the Atlantic packet ships made from 12 to 14 knots under most favorable conditions, making the passage from New York to Liverpool occasionally in 16 days, but they "were commanded by men who kept them moving night and day in all sorts of weather." The clipper ships of 1852 - 1855 made the New York - Liverpool passage in 13 to 15 days under very favorable conditions. The *Lightning* of 2084 tons, built in 1854 by Donald McKay at Boston, once made "the phenomenal run of 436 miles in twenty-four hours, an average rate of $18\frac{1}{2}$ knots, which entitles the *Lightning* to the proud distinction of being the swiftest ship that ever sailed the seas. There was no ocean steamship of the day that approached her record by less than 100 miles and another twenty-five years passed before the Atlantic greyhound, the *Arizona*, made 18 knots for a single hour on her trial trip." The *James Baines* once made 420 miles in twenty-four hours; the *Flying Cloud* in 1851 made a run of 374 miles in twenty-four hours, "the fastest day's run, under steam or sail that had ever been made up to that time. She sailed a distance of 5912 miles, an average of 227 miles per day." Records may be multiplied but these given are sufficient to illustrate the difference between the clippers and the old-time ships that preceeded them.

Of the Salem owned clipper ships, the *Witchcraft*, William C. Rogers, commander, in 1851 made the passage from New York to San Francisco in 103 days, the next year the *John Bertram*, Capt.

Frederick Lendholm, made the passage from Boston to San Francisco in 105 days. These passages compare quite favorably with the general run for there were few made in less than 100 days although the fastest of all were made in 89 days, once by the *Andrew Jackson* and twice by the *Flying Cloud* of which Capt. Josiah Perkins Creesy of Marblehead and Salem was the commander.

Between 1836 and 1860 a number of Salem vessels were engaged in the whale fishery, including the ships *Elizabeth*, *Sapphire*, *Bengal* and the barks *Reaper*, *Statesman* and *Malay*. More than one-hundred thousand gallons of whale oil were landed in Salem in one year and over one hundred thousand dollars in value of sperm oil. Finally, however, the enterprise did not prosper and at the opening of the Civil War whaling from Salem ceased. Whaling was also conducted from Lynn but the industry ended at the time the railroad bridge was built across the Saugus river in 1837 which interfered with the landing of the cargoes. [See "The Whaling Industry," Peabody Museum, 1908.]

When the railroads were built in 1838 to 1850 the centers of trade were changed, Boston took the commerce from Salem and to a certain extent in turn surrendered it to New York. Nor were the great ships of later years able to enter Salem harbor, as the depth of water did not permit it. The change had been coming, however, before this. William Gray had moved his commercial activities to Boston, and the death of Joseph Peabody in 1844 removed one of the greatest commercial-marine factors in the community. Changes in other ways affected the foreign trade and Salem in 1850 had become the Salem of Hawthorne's "Custom House Sketch" in his introduction to the "Scarlet Letter."

The lists of paintings of vessels, rigged models, builder's half-hull models, portraits, etc., are arranged alphabetically under their respective heads. The index is intended to cover other objects and matter in the descriptive text. Every care has been taken to make the

references correct, altho conflicting evidence has been found regarding the spelling of names, dates and data of vessels. It is not possible to avoid some errors and disagreements among authorities may appear.

The compiler is greatly indebted to many friends who have helped him gather the materials for this hand-book during the past twenty years; the list would reach hundreds were each one's name recorded, so he can only thank them in this general way, which he does most sincerely. To Prof. Edward S. Morse he is indebted for reading the manuscript; to Mr. Albert P. Morse for assistance in preparing the manuscript and in proof reading, and to Mr. Lawrence W. Jenkins for his kindness in looking up many references and, especially, for his great assistance in putting the volume thru the press. The publication of the hand-book and its copious illustration is made possible thru the generosity of Mr. Richard Wheatland, a member of the Board of Trustees of the Peabody Museum.

JOHN ROBINSON.

Salem, April, 1921.



MINIATURE MODELS

Case 5 feet long containing models made of wood, bone and glass, 1779-1904.

OIL AND WATER-COLOR PAINTINGS OF MERCHANT VESSELS

The water-color paintings are usually about 26 x 18 inches, the oils a little larger, unless otherwise stated.

ABAELLINO, hermaphrodite brig, privateer, built by James Ford at Medford, Mass. for John Lee, Jr., of Boston, 1814, 145 tons.

Copy by M. Macpherson of an original water-color painting by George Ropes of Salem, inscribed, — "Abaellino Escaping from H. B. M. Brig Paulina off Sicily, March 4, 1815."

ABBOT LAWRENCE, ship, of San Francisco, built by Donald McKay at Boston, 1855, 1516 tons.

Painting on a large porcelain cup.

AERIAL, brigantine, of Salem, built at Baltimore, 1844, 161 tons.

Copy by M. Macpherson in water-color of an original painting in oil.

ALFRED, ship, of Salem, built by David Magoun at Salem, 1805, 260 tons.

Copy by M. Macpherson of an original water-color painting inscribed, — "Alfred, Joseph Felt Master going out of Marseilles October 6, 1806" and signed, — "Nicolai Carmillieri 1807." The *Alfred* was altered to 217 tons for a privateer in 1812, mounted 16 guns, and carried 100 men; she was captured by the British in 1814. Referred to incorrectly as a brig by Maclay, American Privateers, p. 411.

AMERICA (3d), ship, of Salem, built in France, 654 tons.

Water-color painting about 1799, inscribed, — "America Commanded by Capt. Webb" and signed, — "M. C[orné] P[inxit] in Salem." Originally the ship *Blonde* of the French Navy, purchased by the Crowninshields in 1798 and sold back to the French Navy in 1802. No other vessel so large as this was owned in Salem until 1839.

AMERICA (4th), ship, of Salem, built by Retire Becket at Salem in 1804, 473 tons.

Copy by M. Macpherson of water-color by Anton Roux at Marseilles in 1806, showing the *America* as a merchantman.

AMERICA (4th), cut down and altered to 331 tons in 1812 and as a privateer, mounted 16 guns and carried 110 men.

Oil painting inscribed, — "America in chase of His B. M. Packet Princess Elizabeth" and signed, — "George Ropes 1815." ¶ ALSO, an oil painting, probably by George Ropes, similar to the last but larger, possibly made for a fire-board, inscribed, — "America Salem." ¶ ALSO, in large painting of Crowninshield's Wharf by George Ropes in 1806. ¶ ALSO, a fine, full rigged contemporary model, two feet long, with "America" on the stern.

ANN MARIA, ship, of Salem, built at Essex, Mass., 1843, 489 tons.

Oil painting by a Chinese artist.

ACTIVE, brig, of Salem, built at Ipswich, Mass., 1822, 211 tons. Altered to a bark 1833.

Pencil sketch inscribed, — "Bark Active at Loanda," from a personal memorandum book of Capt. John Phillips.

ARABIA, ship, of Boston, built at Kennebunk, Maine, 1863, 1034 tons.

Copy by M. Macpherson of a painting on a cup by C. Kappanf, Hamburg.



TOPSAIL SCHOONER "BALTICK" OF SALEM, 1765
The earliest picture of a Salem vessel.



SHIP "AMERICA" [3d] OF SALEM
The largest Salem-owned vessel until 1839. Painting by M. F. Corn , 1799.

The *Arabia* was commanded by Capt. Thomas Fuller of Salem. A ship *Arabia* was built at Brunswick, Maine, 1852, 1273 tons.

ARAEOMEDES, schooner, pilot boat, of Salem, built by Ladd and Piper at Newburyport, 1854.

Pencil drawing, 1854, probably by Henry Whipple.

ARBELLA, ship, of Salem, built at Bath, Maine, 1825, 404 tons.

Copy by M. Macpherson of original water-color painting done at Copenhagen showing the vessel passing Elsinore Castle.

AREATUS, ship, of Boston, built at Bristol, Maine, 1837, 548 tons.

Oil painting by a Chinese artist inscribed, — "Areatus, C. D. Mugford, arriving at Whampoa, March 8, 1845."

☞ ALSO, a water-color sketch by Capt. Mugford inscribed, — "Ship Areatus in a Typhon at Laguimanoc" [Luzon, Philippines]. Abandoned at sea in sinking condition, June 29, 1850.

AURELIA, bark, of Boston, built by Thatcher Magoun at Medford, Mass., 1833.

Water-color painting inscribed, — "Aurelia of Boston" and signed, — "Felice Polli, Triest." The *Aurelia* was commanded by Capt. Jones Very of Salem.

AURORA, ship, of Salem, built by John Taylor at Chelsea, 1853, 1396 tons.

Large oil painting by a Chinese artist. ☞ ALSO, builder's half-hull model.

AURORA, sloop yacht.

Small oil painting by W. P. Parker. Owned as *Rambler* by Henry W. Peabody of Salem; sold, 1879, to W. P. Parker, William Perry and Edw. S. Weston and renamed *Aurora*.

AUSTRALIA, ship, of Salem, built by Hayden and Cudworth at Medford, Mass., 1849, 534 tons. It cost Stone, Silsbee & Pickman of Salem \$38,500.

Water-color painting inscribed, — “Ship Australia of Salem, Nathl. J. Kinsman Commander, entering the New Harbor of Marseilles, June, 1857.” ¶ ALSO, builder’s half-hull model.

BALTICK, topsail schooner, of Salem, 1765, owned and commanded by Capt. Edward Allen. [See Painted Portraits.]

Three water-color paintings inscribed, — “This shews the schooner Baltick coming out of St. Eustacia y^e 16th. of Nov. 1765”. ¶ ALSO, a copy of this by Ross Turner, 1893. ¶ “This shews the schooner Baltick in distress in 6 fathoms of Water at Nantucket Sholes with everything wash’d of the Decks & Two men Drowned y^e 19th. of Dec.” [1765]. ¶ “This shews the schooner Baltick On the Middle Ground going into Cape Fare in a Very hard Gale of Wind with the Pilot boat beating out to Her. Feb’y 16th. 1766.” These are the oldest pictures known to exist of any Salem ship.

BELISARIUS, ship, of Salem, built by Enos Briggs at Salem, 1794, 261 tons.

Copy by M. Macpherson of original water-color painting by M. Corné. The *Belisarius* was owned by the Crowninshields and on her first voyage in 1794 was commanded by George Crowninshield, Jr., later the owner of the yacht *Cleopatra’s Barge*. She was afterwards commanded by Benj. Crowninshield who was captain of the *Barge* in her voyage to the Mediterranean in 1817.

BENJAMIN HOWARD, ship, built at Camden, Maine, 1857, 650 tons.

Oil painting by a Chinese artist, about 1860.

BONETTA, ship, of Salem, built at Duxbury, Mass., 1800, 227 tons.

Copy by M. Macpherson of original water-color inscribed, — “Ship Bonetta of Salem departing from Leghorn.”



SHIP "CHARLEMAGNE" OF NEW YORK, ADDISON RICHARDSON, MASTER
 Painting by Frederic Roux, 1828.



SHIP "CYGNET" OF SALEM, 1822
 Painting by Anton Roux, Jr., 1824

BORNEO, ship, of Salem, built by Jenks and Hoyt at Salem, 1831, 297 tons. Purchased by Silsbee, Pickman & Stone of Salem, 1847, for \$9,000.

Water-color painting inscribed, — "Ship Borneo of Salem, Captain B. R. Peabody." Altered to a bark; abandoned in the North Atlantic, Jan. 1, 1854.

BRENDA, topsail schooner, of Boston, built by George Raynes at Portsmouth, N. H., 1851, 300 tons.

Oil painting by a Chinese artist at Whampoa. An "opium clipper," owned by J. M. Forbes and others. Said to have gone out with a peculiar rig which was altered after reaching China.

BROOKLINE, ship, of Salem, built by Thatcher Magoun at Medford, Mass., 1831, 349 tons.

Copy by M. Macpherson of original water-color painting. The *Brookline* became a whaler and was broken up at Buenos Ayres in 1861.

BRUTUS, ship, of Salem [with *Volusia* and *Ulysses* 1st]; built by Retire Becket at Salem, 1797, 303 tons.

Three oil paintings by M. Corné, with long inscriptions, showing the vessels sailing from Salem, Feb. 22, 1802, and being wrecked on Cape Cod the following night. [See *Volusia* and *Ulysses*.]

BUCK, brig, of Salem, built at Bucksport, Maine, 1822, 217 tons.

Water-color sketch.

CADMUS, ship, of Boston, built by Thatcher Magoun at Medford, Mass., 1816.

Water-color painting inscribed, — "Cadmus. Captn. Samuel Ives" and signed, — "Ant. Roux a Marseille, 1822."

CAMBRIAN, brig, of Salem, built at Salem, 1818, 196 tons.

Copy by M. Macpherson of original water-color painting inscribed, — "Cambrian" and signed, — "Frederic Roux a Marseille 1826."

CAMEL, brig, of Salem, 117 tons. Captured from the British in the War of 1812.

Oil painting by Charles Torrey of Brookline, Mass., 1919, based on the full rigged model by Daniel C. Becket in the collection.

CATHERINE, bark, of Salem, built at Cohasset, 1840, 226 tons.

Ten small, carefully drawn pencil sketches in circles, by John Reed, showing incidents of a passage of the bark from Loanda to the United States.

CARTHAGE, ship, of Salem, built by Jenks and Hoyt at Salem, 1837, 426 tons.

Copy by M. Macpherson in water-color of original in oil by Clement Drew of Boston, 1844.

CENTURION, brig, of Salem, built at Haverhill, Mass., 1822, 205 tons.

Water-color painting inscribed, — "Brig Centurion of Salem, Aaron Williams Master, passing Elsinore Castle, March 27, 1825, towards Copenhagen."

CHALCEDONY, bark, of Salem, built by George Fuller at Medford, Mass., 1825, 214 tons.

Oil painting by Benjamin F. West of Salem.

CHARLEMAGNE, ship, of New York, built 1828.

Three water-color paintings: 1. under full sail inscribed, — "Charlemagne Captn. Richardson" and signed, — "Frederic Roux a Paris en 1828." 2. in a gale, — "Charlemagne,



YACHT "*CLEOPATRA'S BARGE*" OF SALEM, 1816
Painting by A. Vittaluga, 1817.



BARK "*ELIZA*" OF SALEM, 1823
Sailed for California with a party of gold-seekers, December, 1848.
Painting by Benjamin F. West.

Capt. Addison Richardson, April 11, 1836" and signed, — "Frederic Roux a Havre 1836." ❏ dismasted, — "Charlemagne, Captn. A. Richardson, January 8, 1838" and signed, — "Frederic Roux a Havre 1838." The back of each painting is inscribed, — "Frederic Roux hydrographe & peintre de Marine pitit quai Notre Dame, No. 13, Havre en 1828", "1836" and "1838" respectively. These paintings, together with several nautical instruments and other souvenirs and documents were given the Peabody Museum as a memorial of her husband, Edward Richardson, Esq., son of Captain Addison Richardson, by Mrs. Kate S. Richardson of New York City. Captain Addison Richardson was born in Salem, the son of Captain William Richardson, a founder of the Salem East India Marine Society in 1799.

CHARLOTTE, ship. (A ship *Charlotte*, 390 tons, was built at Portsmouth, N. H. in 1832, and another at Medford, 1837, of 541 tons.)

Oil painting about 1840.

CHINA, ship, of Salem, built by Enos Briggs at Salem, 1816, 370 tons.

Copy by M. Macpherson after original water-color painting inscribed, — "China of Salem Hiram Putnam [Master]" and signed, — "Gueissippi."

CLARISSA, ship, of Boston.

Water-color painting signed, — "Jan Mooy, 1822." "Clarissa Boston" on the stern. ❏ ALSO, another signed, — "J. Mooy, 1818," and inscribed, — "Henry King Commander," varnished and discolored. Capt. Henry King was of Salem.

CLAUDIUS, ship, of Boston, built by P. and J. O. Curtis at Medford, Mass., 1836.

Water-color painting, small, with the sails cut from cardboard, a very unusual method. "Claudius" on bow. The *Claudius* was commanded by Capt. John J. Scobie of Salem.

CLEOPATRA'S BARGE, hermaphrodite brig, [yacht],^{*} of Salem, built by Retire Becket at Salem for George Crowninshield, 1816, 191 tons.

Two water-color paintings: ☞ starboard side painted in stripes, inscribed, — "Tire del original par A. Vittaluga T. dis. et peintre a Genoa"; ☞ port side painted in herringbone pattern, — "Delliné par Antoine Vittaluga Tungen peintre a Tiré del original." Both paintings inscribed, — "Cleopatra's Barge of Salem." [For account of this famous yacht see under Crowninshield, B. W. and F. B. in References.]

In the summer of 1916 a special loan exhibition was held at the Peabody Museum celebrating the 100th anniversary of the building of the *Cleopatra's Barge* in Salem. A marvellous collection of relics was brought together, — portraits, miniatures, documents, jewelry, silverware, souvenirs of the Mediterranean voyage in 1817 and ship paintings, an illustrated catalog of which was printed. Many of the relics remain in the museum collection including paintings of the vessel, sea journals, Capt. George Crowninshield's cane, Napoleon's boots, official documents of the voyage, etc.

CONGRESS, ship, of Boston, built at Belfast, Maine, 1859, 979 tons.

Oil painting by a Chinese artist at Whampoa, with other vessels.

COROMANDEL, brig, of Salem, built by Enos Briggs at Salem, 1810, 315 tons.

A small, contemporary water-color painting.

CYNTHIA, bark, of Salem, built at Haverhill, Mass., 1833, 374 tons.

Copy by M. Macpherson in water-color of original in oil by Sunqua, a Chinese artist at Lintin, 1838. ☞ ALSO, builder's half-hull model.

CYGNET, brig, of Salem, built at Salem, 1822, 215 tons.

Water-color painting inscribed, — "Cygnet of Salem, Samuel Kennedy Commander" and signed, — "Anthony Roux, the Son, at Marseilles, 1824." This is the only instance of a Roux painting in the collection signed by the artist in English.



SHIP "*ELIZA ADAMS*" OF NEW BEDFORD, 1853
 "Cutting in a Whale." Painting by C. S. Raleigh.



U. S. FRIGATE "*ESSEX*" 1799
 The largest vessel ever built in Salem. Painting by Joseph Howard.

DERBY, ship, of Salem, built by John Taylor at Chelsea, 1855, 1062 tons.

Large oil painting by a Chinese artist. ¶ ALSO, builder's half-hull model. The *Sumatra* of Salem was built from the same model.

DIOMEDE, hermaphrodite brig, of Salem, built by Retire Becket at Salem, 1809, 223 tons.

Copy by M. Macpherson of a water-color painting by George Lee from original in a log-book.

DRAGON, bark, of Salem, built at Newbury, Mass., 1850, 289 tons.

Oil painting probably by Benjamin F. West of Salem. ¶ ALSO, another oil painting by a Chinese artist. The *Dragon*, Capt. Thomas C. Dunn, owned by Benjamin A. West, 1858, was the last vessel to enter Salem from Manila.

EBEN PREBLE, ship.

Water-color painting, 10 x 7 inches, probably by Eustis Bacon, in a log book of a voyage of the ship, "Franklin Hallet, Master, Boston to Manila, July 21, 1840, to August 23, 1841, kept by Eustis Bacon."

EDWARD KOPPISCH, bark, of Salem, built at Newbury Mass., 1845, 249 tons.

Oil painting by Benjamin F. West of Salem, about 1854.

ELIZA, ship, of Salem, built 1817, 262 tons.

Water-color painting inscribed, — "Ship Eliza of Salem, William Osgood Master, going out of Leghorn to Indie 1829." ¶ ALSO, copy by M. Macpherson of a different painting. ¶ ALSO, two oil paintings on boards, about 1830. ¶ ALSO, an oil painting of, — "The distressed situation of the ship Eliza in a typhoon in the Gulph of Japan." This painting is

dark and its identification with the Salem vessel is doubtful. The *Eliza* was altered to a bark and became a whaler in 1838.

ELIZA, bark, of Salem, built at Salem, 1823, 240 tons.

Oil painting, probably by Benjamin F. West of Salem, inscribed, — “Eliza Salem.” ¶ ALSO, a copy in water-color by Ross Turner, 1893. ¶ ALSO, a pencil sketch with flags in colors. This vessel took a party of adventurers from Salem to California, sailing in December, 1848.

ELIZA ADAMS, ship, whaler, of New Bedford, built at Fairhaven, 1835, 403 tons.

Large oil painting showing the ship cutting in a whale, signed, — “C. S. Raleigh.”

ELIZA ANN, ship, of Salem, built at Baltimore, 1835, 370 tons. Purchased by Stone, Silsbee & Pickman of Salem, 1840, for \$18,000.

Water-color painting inscribed, — “Ship Eliza Ann of Salem, A. A. Burwell Master, entering Havre, 1838.” ¶ ALSO, oil painting by a Chinese artist at Whampoa, depicting the rescue of the crew of a wrecked Chinese junk, November, 1845. ¶ ALSO, small oil painting signed, — “E. A. Taylor, 1844.”

ELIZABETH, hermaphrodite brig, of Salem, built at Essex, Mass., 1842, 185 tons.

Water-color painting inscribed, — “Elizabeth of Salem Commanded by Peter Lassen entering Malta Harbor, Nov. 12, 1862.” The *Elizabeth* was rebuilt in Salem, 1859.

ELIZABETH, ship, of Salem, built at Boston, 1827, 397 tons.

Water-color painting by M. Macpherson from original engraved on a whale's tooth. A whaler, 1836-1848. She sailed from Salem April 3, 1849, taking a party of gold-seekers to California and was sold there.

EMERALD, ship, of Salem, built by Elijah Briggs at Salem, 1823, 271 tons. Altered to a bark in 1826 and became a whaler.

Copy by M. Macpherson in water-color of an oil painting by George M. White.

EMPRESS-OF-THE-SEAS, clipper ship, of Baltimore, built by Donald McKay at Boston, 1853, 2200 tons.

Pencil drawing by Charles E. Bateman. ¶ ALSO, another drawing by him but not marked.

EMIGRANT, ship.

In a large oil painting by a Chinese artist at Whampoa, about 1855 - 1860, with ship *Troubadour*. These ships were fitted for carrying coolies to Chile.

ERIN, ship, of Salem, built at New York, 1810, 270 tons.

Water-color painting signed, — “Montardier du Havre”; “Erin of Salem” on stern.

ESSEX, U. S. frigate, built by Enos Briggs at Salem, on Winter Island, 1799, 860 tons.

Water-color painting, signed at top, — “Frigate Essex of 32 [guns] Joseph Howard.” ¶ ALSO, a carefully drawn water-color sketch on paper water-marked 1804. ¶ ALSO, an oil painting by George Ropes of Salem, 1815, representing the capture of the *Essex* at Valparaiso, 1814. The *Essex* was the largest ship ever built in Salem. [For accounts of the *Essex*, see Preble and Streeter in References.]

EUNICE, brig, of Salem, built at Barnstable, 1803, 145 tons.

Water-color painting, an undoubted replica of another, privately owned, signed, — “Antne Roux a Marseille, 1806,” representing a vessel, surrounded by barrel-like planking,

being rolled into the water. A family tradition says that it represents the *Eunice* undergoing repairs at St. Paul Island in the Indian Ocean, which, however, took place in 1817. The two paintings vary slightly as would be the case where an artist duplicated his own work. The paintings are very interesting and unexplained. ¶ ALSO, copy by M. Macpherson of the signed painting. The painting owned by the museum is not signed.

EXCELSIOR, schooner, built by Ladd and Piper at Newburyport, 1848.

Two similar oil paintings, each inscribed, — “Excelsior Salem.” The *Excelsior* was for a long time the Custom House and Pilot boat at Salem. The tiller of the *Excelsior* is in the Marine Room collection.

EXPERIMENT, brigantine, of Newburyport, built at Amesbury, Mass., 1803, 114 tons.

Water-color painting inscribed, — “Brig Experiment of Newbury Port Capt. Joseph Brown [Brown] Goingout of Marsailles” and signed, — “Nicolay Carmillieri, 1807.”

FAME, ship, of Salem, built by Retire Becket at Salem, 1802, 363 tons.

Large oil painting [at Essex Institute] by George Ropes of Salem, 1802, showing the launching of the ship. ¶ ALSO, shown in the large painting by George Ropes, 1806, of Crowninshield’s Wharf, a copy of which by M. Macpherson is in the Marine Room collection.

FAME, topsail schooner, of Salem, built at Ipswich, Mass., 1795, 62 tons.

Oil painting by Charles Torrey of Brookline, Mass., 1920, from original water-color painting inscribed, — “Fame of Salem” with “T. A.” in circle and signed “William Ward Delin Anno 1800.” A most interesting rig; also showing crew wearing tall hats and their hair done up in queues. There was another schooner *Fame* of 87 tons but not registered in Salem until 1804.



BRIGANTINE "EXPERIMENT" OF NEWBURYPORT
 Painting by Nicolai Carmillieri, Marseilles, 1807.



BRIG "EUNICE" OF SALEM AT ST. PAUL'S ISLAND, INDIAN OCEAN
 Painting by Anton Roux, Marseilles, 1806.

FANNY, ship, of Salem, built at Freeport, Maine, 1796, 150 tons.

Copy by M. Macpherson of original water-color painting inscribed, — "The Fanny of Salem Commanded by Capt. Kinsman" and signed, — "M. C[orné]. P[inxit]. 1801."

☞ ALSO, an oil painting by Charles Torrey of Brookline, 1919, from original painting. The *Fanny* was a privateer in 1799 mounting ten guns, and again in the War of 1812.

FORMOSA, ship, of Salem, built by John Taylor at Boston, 1868, 1252 tons. It cost Pickman, Silsbee & Allen of Salem \$113,350.84.

Large oil painting by a Chinese artist. ☞ ALSO, a smaller oil painting. The *Formosa* was lost on the coast of Java in 1880.

FRANCIS, ship, of Salem, built by Enos Briggs at Salem, 1807, 279 tons.

Water-color painting inscribed, — "Ship Francis of Salem, A Haraden Master" and signed, — "Anton Roux a Marseille, 1816." The *Francis* was seized at Naples in 1810 and bought back from the Neapolitan government by the American Consul to bring home the crews of confiscated American vessels. She arrived in Salem in August, 1810, with 214 persons on board, many of whom belonged in Salem. The value of Salem vessels and cargoes confiscated at Naples at the time reached the large sum of \$783,000.

FRANKLIN, ship, of Boston.

Water-color by M. Macpherson, copy of original inscribed, — "Sch'p Francklin" and, on the back in pencil in the handwriting of Joseph Linton Waters of Salem, — "Ship Franklin, James Devereux, Commander, of Salem, Massachusetts, was chartered by the Dutch East India Company at Batavia for a voyage to Japan in 1798 [1799], being the first American ship and American Captain which ever entered a Japanese port. [This last statement is incorrect as recent investigation shows; see below.] This picture was painted in Japan by a Dutch artist. 8 Pleasant St., Salem, April 12, 1878." It seems,

however, that "Captain Kendrick of the sloop *Lady Washington*, which accompanied the ship *Columbia* as far as China on her first voyage around the world and remained in eastern waters, entered a harbor of Japan in 1791 and displayed the American flag there. His endeavor to trade with the Japanese was unsuccessful." [Hoskin's Narrative (manuscript), Mass. Hist. Soc.; letter S. E. Morison, 1920.] The ship *Eliza* of New York, Capt. Stuart (?) was chartered at Batavia by the Dutch East India Company in 1797 for the annual trading voyage to Japan and ran ashore in Nagasaki harbor, November 17, 1798. "Fortunately she was refloated by the help of hundreds of fishersboats, which were thanked by the Captain with the present of twenty bags of sugar on board." [Communication of Prof. H. Yamasaki thru Leland H. Cole, Esq., accompanied by a photograph of a contemporary painting by Yushi Ishizaki of the rescue of the *Eliza*, together with photographs of other Japanese paintings and charts showing American and Dutch vessels in Nagasaki harbor in 1802 and earlier.] The ship *Massachusetts* of Boston was chartered by the D. E. I. Co. for the Japanese trading voyage in 1800, William Cleveland of Salem being the clerk; the ship *Margaret* of Salem, Captain Samuel Derby, was chartered in 1801. An admirable account of these early voyages to Japan, together with extracts from William Cleveland's journal, the original of which is in the Marine Room collection, will be found in Ralph D. Paine's *Ships and Sailors of Old Salem*, pp. 330-375. There were two ships *Franklin* each in turn commanded by Captain James Devereux of Salem. The Salem Ship Register assigns the picture to the Salem ship which, however, was not built until 1800.

FREDERICK BILLINGS, four-masted bark, built by Carleton Norwood & Co. at Rockport, Maine, 1855, 2497 tons.

Large oil painting signed, — "F. A. Morse," showing the bark leaving Havre, 1885.

FREDONIA, ship, of Newburyport, built at Newbury, Mass., 1827, 406 tons.

Water-color painting inscribed, — "Ship Fredonia of Newbury port, George Lunt, Master, enterin Havre, Jany. 27, 1830."

FRIENDSHIP, ship, of Salem, built by Enos Briggs at Salem, 1797, 342 tons.

Water-color painting of early date. ¶ ALSO, copy of it by Ross Turner, 1893. ¶ ALSO, another water-color signed, — "W. Ward, 1799." ¶ ALSO, a full-rigged model, nine feet long and as high, made in 1803, [See Rigged Models]. The *Friendship* was captured by the British in the War of 1812.

FRIENDSHIP (2d), ship, of Salem, built at Portland, Maine, 1815, 366 tons.

Painting in colors on a plate by a Chinese artist at Canton about 1820. While at Quallah Battoo on the Sumatra coast, February 7, 1831, the *Friendship* was attacked by Malays, five men killed and the ship captured. Later, with help from other vessels, she was recaptured and returned to Salem. On receiving information of the event, the U. S. government sent out the frigate *Potomac* and punishment was accorded the Malays by the destruction of Quallah Battoo. [See E. I. Hist. Coll., I, p. 15. Reynolds, Journal of a Voyage around the World, Chaps. VI-VIII, with picture of the destruction of Quallah Battoo.] The *Friendship* was sold in 1831 to Fairhaven owners and became a whaler.

GARLAND, hermaphrodite brig, of Salem, built at Baltimore, 1847, 148 tons.

Copy by M. Macpherson in water-color of original in oil by a Chinese artist. ¶ ALSO, one in oil showing the brig in a gale.

GAZELLE, brig, of Salem, built at Charlestown, Mass., 1826, 197 tons.

Copy in water-color of original in oil by Benjamin F. West of Salem.

GENERAL MEADE, U. S. transport (formerly S. S. *City of Berlin*).

Large water-color painting by Ross Turner showing the embarkation of the Eighth Massachusetts Regiment at Matanzas, Cuba, on its return to the United States, April, 1899.

GEORGE, ship, of Salem, built at Salem, 1814, 328 tons.

Five water-color paintings by Edmund Stone, a member of the ship's crew. One is inscribed "American ship George leaving Sand Heads, Calcutta, bound to Salem, December 28, 1820"; pilot brigs *Flora*, *Eliza*, *Sea-Horse* and *Philip* at right, the bow of the English ship *Partridge* at left. ¶ ANOTHER, similar, but without inscription. ¶ ANOTHER, showing the *George* off Baker's Island, Salem. ¶ ANOTHER, probably passing out of Salem harbor. ¶ ALSO, copy of an original owned by George H. Allen. The *George* was built by an association of ship-carpenters thrown out of work by the War of 1812 and was intended for a privateer, but the war ending she was sold to Joseph Peabody for the merchant service. The *George* was one of the most famous vessels in the Salem merchant service. Between 1815 and 1837 she made twenty-one voyages to Calcutta with the regularity of a packet ship and some idea may be formed of the character of the men who made up her crew when, of those who began service in the *George* as boys, thirty-five became ship-masters, twenty chief mates and six second mates.

GEORGE, schooner, of Salem, built at Prospect, Maine, 1831, 68 tons.

Small oil painting by William Henry Luscomb of Salem.

GLIDE, ship, of Salem, built by Enos Briggs at Salem, 1811, 306 tons.

Copy by M. Macpherson of original water-color painting inscribed, — "Glide Salem" and signed, — "Anton Roux fils aîné a Marseille 1823". ¶ ALSO, copy of original in oil inscribed, — "Painted by G. Ropes [of Salem] 1812." The ship *Glide* was lost at the Fiji Islands in 1832. There is in the collection a manuscript journal kept by William Endicott, third officer of the ship, from 1829 until 1832.



SHIP "HERCULES" OF SALEM
Painted at Naples, 1809.



BRIG "GRAND TURK" OF SALEM SALUTING MARSEILLES
Painting by Anton Roux, 1815.

GLIDE, bark, of Salem, built by E. F. Miller at Salem, 1861, 595 tons.

Large oil painting by W. P. Stubbs of Boston. ¶ ALSO, builder's half-hull model. The last vessel to enter Salem from beyond Cape of Good Hope, May 1, 1870.

GOLDEN WEST, ship, built by Paul Curtis at Boston, 1852, 1443 tons.

Large oil painting signed, — "Smith, 1857," with steamboat *Ceres* and pilot boat *11*. ¶ ALSO, builder's half-hull model. The *Golden West* was commanded by Capt. Samuel R. Curwen of Salem.

GOVERNOR ENDICOTT, ship, of Salem, built by Enos Briggs at Salem, 1819, 297 tons. Altered to a brig in 1823 and again to a bark in 1836.

Water-color painting inscribed, — "Brig Governor Endicott of Salem, Harvey C. Mackay Commander off the Port of Leghorn."

GRAND TURK, ship, of Salem, built on the South Shore, Mass., for a privateer, 1781, 300 tons. †

Painting on the sides and in the center of a large porcelain punch-bowl brought from Canton, China, by the ship, inscribed, — "Ship Grand Turk at Canton, 1786." The *Grand Turk* was the first New England ship in China. Undoubtedly this painting was copied by the Chinese artist from the engraved frontispiece of Hutchinson's *Naval Architecture* first published in London in 1777, or from some engraving from which this frontispiece was taken, illustrating the ship *Hall*, a typical ship of the period, with all sails set; the American flag shown in the painting on the bowl being added by the artist. A reduced reproduction of the Hutchinson illustration appears in *Ships, Sea Songs and Shanties* by W. B. Whall, Glasgow, 1913, as the "English West Indiaman Hall of 1783." [See also, Chatterton, *Ships and Ways of Other Days*, p. 264.] The *Grand Turk* was a successful privateer in the American Revolution, owned by Elias Hasket Derby and commanded

by Thomas Simmons and Joseph Pratt. She mounted twenty-eight guns and carried 140 men. [See Salem Ship Register for full account of the ships by the name of *Grand Turk*.] So far as known there is no picture of Mr. Derby's "great ship," *Grand Turk*, built in Salem in 1791.

GRAND TURK, brig, of Salem, privateer, built at Wiscasset, Maine, 1812, 309 tons.

Water-color painting inscribed, — "Letter of Marque Brig Grand Turk, 14 guns, William Austin Commander, Saluting Marseilles, 1815" and signed, — "Anton Roux a Marseille, 1815." This is a beautiful example of Anton Roux's work; it is in perfect condition, never having been exposed to strong light; it is also unusually pictorial among ship paintings of the period.

GROTIUS, ship, of Salem, built at Duxbury, Mass., 1829, 229 tons.

Small pen and ink sketch by Augustus D. Rogers, son of one of the owners of the ship.

HAMILTON, bark, of Salem, built at Camden, Maine, 1846, 275 tons.

Oil painting inscribed, — "Barque Hamilton, Captn. Charles Gill enterin Smyrna Mai 6, 1849" and signed, — "Raffael Corzini." At the left, beneath a row boat is, — "Peter Issa-verdens."

HAMILTON, brig, of Salem, built by Cushing O. and Henry Briggs at Scituate, Mass., 1830, 164 tons.

Copy by M. Macpherson in water-color of an original in oil by William Henry Luscomb of Salem about 1840.

HARVEY BIRCH, ship, of New York, built by Irons and Grinnell at Mystic, Conn., 1854, 1482 tons.

Oil painting of the capture and burning of the ship by C. S. A. *Nashville*. Painted by D. McFarlane, 1864. Capt. William H. Nelson of Salem was commander of the *Harvey Birch*.



CLIPPER SHIP "*JOHN BERTRAM*" OF SALEM, 1851



TOPSAIL SCHOONER "*H. H. COLE*" OF SALEM, 1843
Painting by Clement Drew.

HAZARD, ship, of Salem, built by Retire Becket at Salem, 1799, 325 tons.

Water-color painting showing the starboard side inscribed, — “Ship Hazard of Salem” and signed, — “Michele Corné pinxit in Salem 1802.” ¶ ALSO, one showing the port side inscribed, — “Hazard of Salem” and signed, — “M. Corné p[inxit], 1805.” ¶ ALSO, one on metal in oil similar to the last and evidently an early painting. During the difficulties with France in 1799 the *Hazard* carried 10 guns.

HENRY TUKE, ship, of Salem, built by Thatcher Magoun at Medford, Mass., 1824, 365 tons.

Oil painting by a Chinese artist at Whampoa.

HERALD, brig, of Salem, built at Duxbury, Mass., 1832, 162 tons.

Oil painting showing the brig at Dixcove, Gold Coast, Africa.

HERCULES, ship, of Salem, built at Haverhill, Mass., 1805, 290 tons.

Large water-color painting inscribed, — “Hercules, ship of Salem, Capt. Edward West passing the Mole Head of Naples, coming to Ancor 13th Sept. 1809.” Unfortunately this fine and interesting painting is not signed. ¶ ALSO, copy by M. Macpherson of an original inscribed, — “Ship Hercules of Salem laying to in a heavy gale in the Baltic, Nov. 6, 1825” and signed, — “T. P. fecit.” The *Hercules* was seized at Naples in 1809, the date of the larger painting, but was later released to take Lucien Bonaparte and his family to the United States, his sister Caroline’s husband, Murat, king of Naples, furnishing the means. They left Naples on the *Hercules* August 5, 1810, but through misadventure were intercepted by the British cruiser *Pomona* and taken to Malta. Although Lucien Bonaparte did not reach the United States the *Hercules* thus escaped confiscation. The *Hercules* finally became a whaler and was lost in the Pacific in 1847 after forty-two years of successful voyages.

H. H. COLE, topsail schooner, of Salem, built at Baltimore, 1843, 98 tons.

Oil painting by Clement Drew of Boston.

HIGHLANDER, ship, of Salem, built by Samuel Hall at Boston, 1868, 1352 tons. Purchased by Benjamin W. Stone & Brothers, 1869, for \$100,000.

Large oil painting by a Chinese artist at Hong Kong.

HORACE, ship, of Salem, built at Durham, N. H., 1800, 382 tons.

Water-color sketch by M. Macpherson from original in ship's log-book.

HOWARD, ship, of Salem, built at Kittery, Maine, 1801, 290 tons. Owned by William Gray of Salem, but registered in Boston.

Water-color painting inscribed, — "Ship Howard of Salem coming into the Port of Naples 1804." [See William Gray of Salem by Edward Gray, p. 104.]

HYGIEIA, ship, formerly American ship *Daniel Webster* of New York, built by Donald McKay at Boston, 1850, 1187 tons.

In large oil painting by a Chinese artist showing the *Hygieia* with others at Whampoa, China, housed-in for a store-ship.

INDUS, brig, of Salem, built at Haverhill, Mass., 1818, 263 tons.

Oil painting inscribed, — "Brig Indus of Salem wrecked on the Moy Island the 14th of October, 1829, in the morning." The Ship Register says, — "Island of Bornholm, on a voyage to St. Petersburg."

IRIS, ship, of Salem, built at Kennebunk, Maine, 1797, 227 tons.

Three water-color paintings showing the ship entering the port of Naples, at anchor, and passing out under full sail. These paintings are not signed but must have been made in 1806 as the *Iris* was at Naples that year.



YACHT "LOUISA"
Painting by Anton Roux, Marseilles, 1816.



SHIP "MARGARET" OF SALEM
Painting by M. F. Corné, 1802.

JOHN, ketch, of Salem, built by Enos Briggs at Salem, 1795, altered to a ship, 1799, 258 tons.

Water-color painting inscribed, — “The Ship John of Salem 1803” and signed, — “Michele Corné pinxit in Salem.” The *John* was a privateer in the War of 1812 with a crew of 160 men and mounted 16 guns.

JOHN BERTRAM, ship, of Salem, built by R. E. Jackson at Boston, 1851, 1060 tons.

Large oil painting. ¶ ALSO, copy in water-color by Ross Turner, 1893. The *John Bertram* was an extreme clipper, 180 feet long, 37 feet in breadth and 20 feet deep, was built in ninety days and in 1852 made the passage from Boston to San Francisco in 105 days.

JOHN H. MILLAY, bark, of Salem, built at Bowdoinham, Maine, 1848, 248 tons.

Two water-color paintings with the name inscribed on the vessel.

JOHN TUCKER, ship, of Salem, built at Boston, 1857, 989 tons.

Oil painting by a Chinese artist.

JOSEPH PEABODY, brig, of Salem, built at Hingham, Mass., 1833, 224 tons.

Water-color sketch by M. Macpherson from original in a log-book.

JOSIAH BRADLEE, ship, of Boston, built by Foster & Taylor at Medford, Mass., 1849, 648 tons.

Oil painting by a Chinese artist.

JULIAN, ship, of New Bedford, built at Duxbury, Mass., 1828, 356 tons.

With the bark *Richard* of Salem, in large oil painting of whaling scene. Built by Foster & Co. at the Wanton shipyard, Scituate, Mass. [See Briggs, Shipbuilding on the North River, Plymouth Co., Mass., p. 236.]

JULIUS, ship.

In oil painting by Evans & Arnold at New Orleans, 1850 with ship *Shirley* of Salem both in tow of tug *Panther*.

LADY SARAH, hermaphrodite brig, of Salem, built at Matthews County, Va., 1825, 106 tons.

Oil painting. Referred to as a schooner in Salem Ship Register.

LA GRANGE, bark, of Salem, built at Portsmouth, N. H., 1835, 259 tons.

A small pencil sketch by William Henry Luscomb of Salem. ¶ ALSO, full rigged model made by Dr. Levi Saunders of Gloucester, a member of the party of gold-seekers who sailed from Salem in the *La Grange* for California, 1849. ¶ ALSO, sketch in pencil and ink by H. A. Tuttle of Salem, one of the passengers to California, inscribed, — "Position of the *La Grange* in passing Cape Horn, the 4th. of July, 1849." and signed "H. Tuttle." From a log book at the Essex Institute.

LANTAO, ship, of Boston, built by Samuel Hall at East Boston, 1849, 593 tons.

Oil painting by a Chinese artist at Whampoa, about 1850. Sailed from Caldera, Chili, Oct. 26, 1856 and was never heard from afterwards.

LAURA, brig, of Salem, built at Salem, 1818, 201 tons.

Two similar water-color paintings probably made at Palermo.

The Pirates leaving the Brig Mexican
 after they had robbed her and attempted
 to set her on fire Sept 20th 1832



BRIG "MEXICAN" OF SALEM
 Sketch by Benjamin Read made on September 21, 1832, the morning after the capture by pirates.

LEANDER, brig, of Salem, built by Benjamin Hawkes at Salem, 1821, 223 tons.

Water-color painting inscribed, — "Leander of Salem, James Silver Master, Smyrna, Jany. 1830" and signed, — "E. Carmiletti." A duty of \$92,392 was paid at the Salem Custom House on a cargo brought to Salem by the *Leander* in 1826, the largest sum paid on a single cargo to that date. [See Osgood and Batchelder, Sketch of Salem, p. 134.]

LEVANT, ship, of Boston, built by Thatcher Magoun at Medford, Mass., 1835.

Copy by M. Macpherson of an original water-color painting showing the ships *Levant* and *Milo* at Lintin, China. These vessels were owned by Russell & Co. of Boston about 1840. [See *Milo*.]

LIVERPOOL, ship, built by Thatcher Magoun at Medford, Mass., 1830, 450 tons.

Oil painting by Robert Salmon about 1837. Signals displayed, — "M. S." and "A. C. H. London," Boston and Liverpool packet line. [See Bradlee, E. I. Hist. Coll. Jan. 1920.]

LOMBARD, ship.

Small pencil sketch by George F. Morse at Portland, Maine, harbor, 1858.

LOTOS, ship, of Salem, built by Elijah Briggs at Salem, 1828, 296 tons.

Oil painting, possibly by Benjamin F. West of Salem.

LOUISA, ship-rigged yacht.

Water-color sketch in Anton Roux album, painted at Marseilles, 1816. [See Roux, p. 59.]

LUBRA, hermaphrodite brig, of Boston, built by Putnam at Danversport, Mass., 1864, 318 tons.

Oil painting by a Chinese artist showing the vessel off the Light-ship at Shanghai, China. Signals show "C" on a red and white swallow-tail and "C" in a white spot on a blue swallow-tail. Lloyds says, built at Davenport, Maine, but no such place is found in the gazetteer.

MC GILVERY, bark, of Searsport, Maine, built at Stockton, Maine, 1863, 501 tons.

Copy by M. Macpherson of original water-color painting. T. P. Pingree & Co. of Salem were owners in 1875.

MAID OF ORLEANS, bark, of Salem, built at Duxbury, Mass., 1839, 258 tons.

Oil painting.

MALAY, brig, of Salem, built at Salem, 1818, 268 tons.

Water-color painting inscribed, — "Brig Malay in Leghorn Roads, John Nichols, Jr. Master, Oct. 16, 1833" and signed, — "Peter Mazzinghi fecit Leghorn." Altered to a bark in 1834 and used for a whaler; lost in the Mozambique Channel in 1842.

MALAY, ship, of Salem, built by John Taylor at Chelsea, Mass., 1842, 868 tons.

Large oil painting by a Chinese artist at Hong Kong. ¶ ALSO, builder's half-hull model.

MARGARET, ship, of Salem, built by Retire Becket at Salem, 1800, 295 tons.

Water-color painting, port side, drawn to scale, inscribed, — "Francisco Resmann, Trieste." ¶ ALSO, copy by Ross Turner, 1893. ¶ ALSO, an oil painting by Benjamin F. West of Salem, probably done about 1830, and therefore copied from some other earlier painting. ¶ ALSO, copy by M. Macpherson, of original showing the starboard side, signed — "Michele Corné p[ri]nxit]. 1802." The *Margaret* was lost



SHIP "MONK" OF SALEM
Painting by Nicolai Carmillieri, Marseilles, 1806.



SHIP "MOUNT VERNON" OF SALEM
Escaping from the French of Gibraltar. Painting by M. F. Corné, 1799.

on a passage from Naples to Salem in 1810, with great suffering by the crew, only a few of whom were saved. The *Margaret* was in Japan, 1801. [See *Franklin*.]

MARS, brig, of Salem, 101 tons.

Copy by M. Macpherson of original water-color painting. A long confusing inscription is on the back of the frame. The brig was captured from the British in the War of 1812 and is said to have been used afterwards as a privateer.

MARY, ship, of Salem, built at Salem, 1800, 176 tons.

Water-color sketch by M. Macpherson from original in a log-book.

MARY FELKER, schooner, built at Newburyport, 1851, 109 tons.

Oil painting inscribed, — "Mary Felker, Schooner of Newburyport, C. Smith Master, taken at Balto. [Baltimore, Md.] 1852." ❧ ALSO, rigged model.

MARY PAULINE, brig, of Salem, built at Hartford, Conn., 1833, 172 tons.

Oil painting. Said formerly to have been a slaver under the name of *Lalla Rookh*.

MERMAID, brig, of Salem, built by John M. Robertson at Charlestown, Mass., 1828, 189 tons.

A small pencil sketch by William Henry Luscomb of Salem. ❧ ALSO, copy by M. Macpherson in water-color of an oil painting by George M. White.

METAMORA, brig, of Boston, 164 tons.

Water-color painting inscribed, — "Brig Metamora entering the Port of Palermo, June 1, 1831." The date is in ink but probably to replace the original blurred by a stain. Sold to Montevideo, S. A., 1841.

METIS, bark, built by C. H. Currier & Co. at Newburyport, 1868, 620 tons.

Oil painting signed, — "W. H. Smith."

MEXICAN, brig, of Salem, built by Elijah Briggs at Salem, 1824, 227 tons.

Pen and ink sketch made Sept. 21, 1832, the morning after the brig had been attacked by pirates, by the mate of the *Mexican*, Benjamin Read, inscribed, — "The Pirates leaving the brig Mexican after they had robbed her and attempted to set her on fire, September 20, 1832." This sketch was given the museum by the grand-daughters of Capt. John G. Butman, the commander of the brig at the time. A companion sketch was made showing a different feature of the piracy, but it cannot be traced and it is greatly desired to have this sketch or a copy of it in the collection. ¶ ALSO, a copy by M. Macpherson in water-color of an oil painting by George Southward, "after a drawing made on the Mexican by Benjamin Read, Sept. 20, 1832," probably the sketch referred to as not traced. The oil painting was destroyed in the Salem fire of June 1914. ¶ ALSO, water-color sketch of the *Mexican* from an original in the log-book. ¶ ALSO, builder's half-hull model. [For full account of this piracy, see E. I. Hist. Coll., vol. XXXIV, p. 41.]

MINDORO, ship, of Salem, built by John Taylor at Boston, 1864, 1065 tons. It cost Pickman, Silsbee & Allen, of Salem, \$123,607.34.

Large oil painting by Charles Torrey of Brookline, 1920. ¶ ALSO, another, imperfect, by W. P. Stubbs of Boston, together with photographs, builder's drawings of sail plan, etc. The *Mindoro* was the last square-rigged vessel owned in Salem; she had been laid up at Derby Wharf for some years and "her departure from Salem, April, 1894, marked the end of the foreign commerce of the port."



SHIP "*MINDORO*" OF SALEM

The last ship owned in Salem, 1897. Painting by Charles Torrey.

MINNESOTA, bark, of New York, built at Philadelphia, 1849, 243 tons. Later a New Bedford whaler, recorded in Starbuck as a ship.

Water-color painting by Benjamin Russell of New Bedford inscribed, — "Bark Minnesota making a passage."

MILO, ship, of Boston, built by Thatcher Magoun at Medford, Mass., 1835.

Copy in water-color of original in oil by a Chinese artist, with the ship *Levant* at Lintin, China, about 1840. [See *Levant*.]

MONK, ship, of Salem, built at Nobleborough, Maine, 1805, 253 tons.

Water-color painting inscribed, — "Ship Monk of Salem, Capt. John W. Allen" and signed, — "Nicolay Carmillieri 1806" [Marseilles].

MONTAUK, ship, of New York, built by W. H. Webb for A. A. Low & Brother, 1844, 540 tons.

Oil painting signed, — "Sunqua," a Chinese artist at Whampoa. One of the earliest clipper ships built. [See Clark, *Clipper Ship Era*, p. 64.]

MOUNT VERNON, ship, of Salem, built by Retire Becket at Salem, 1798, 355 tons.

Three water color paintings by M. Corné, one showing the ship escaping from the French fleet near Gibraltar, 1799, and two showing her attacking a lateen-rigged vessel. [ALSO, a copy of a painting of the *Mount Vernon* by Corné on a wall at Newport, R. I., together with photographs of other pictures of the ship. The ship in the painting by Corné made in 1804 for the East India Marine Society is the *Mount Vernon*, and probably one at least of the vessels in the ceiling of the Derby house cupola in the out-door museum at the Essex Institute. Corné escaped from conscription at Naples in the *Mount*

Vernon and continually showed his sentimental attachment for the vessel by painting pictures of her. [See under Corné.] The *Mount Vernon* mounted 20 guns and had a crew of 50 men.

MUTLAH, ship, of Boston, London Register, 1864, built at Medford, Mass., 1863, 1011 tons.

Large oil painting by a Chinese artist about 1865. Commanded at times by Captains Ballard and Miller of Salem; Capt. E. B. Trumbull was mate on this ship.

NAIAD, brig, of Salem, built at Haverhill, Mass., 1817, 259 tons.

Water-color painting inscribed, — “Naiad of Salem leaving Marseilles for India, March 5, 1820” and signed, — “Anton Roux a Marseille 1820.”

NANCY, ship, of Newburyport, built at Newbury, Mass., 1802.

Water-color painting inscribed, — “Nancy of Newbury Port Captn. Charles Hodge” and signed, — “F. Dannenberg fecit Ao. 1805.” Signals, — white swallowtail with blue border and a blue square with large white “H.”

NATCHEZ, bark, of Boston. [Probably the *Natchez*, 299 tons, built 1838 and wrecked at Marshfield, 1848.]

Painting on glass inscribed, — “Natchez of Boston, A. A. Burwell Commander” and signed, in print type, — “P. Weytz Antwerp”; about 1840. There are but two paintings of vessels upon glass in the collection; this and one of the *Robert Pulsford*. As the paint on glass frequently peels off, these are the most perishable of all paintings.

NAVIGATOR, ship, of Salem, built by J. O. Curtis at Medford, Mass., 1841, 333 tons.

Copy by M. Macpherson in water-color of original in oil inscribed, — “Navigator of Salem, William B. Graves Master 1844” and signed, — “B. F. West pinxit.” The original was destroyed in the Salem fire of June, 1914.



BRIG "NAIAD" OF SALEM
 Painting by Anton Roux, Marseilles, 1820.



BRIG "OLINDA" OF SALEM
 Painting by Francois Roux, Marseilles, 1827

NEPONSET, ship, of Boston, built by Caleb Turner at Weymouth, Mass., 1830.

Oil painting, under glass, inscribed, — "Ship Neponset, John J. Scobie [of Salem] Master from Canton towards New York"; about 1840.

NEREUS, brig, of Boston, built at Duxbury, 1829, 243 tons.

Water-color painting inscribed, — "Nereus of Boston, Capt. Charles F. Williams [of Salem] starting from Leghorn, April 21, 1833" and signed, — "Peter Mazzinghi Leghorn."

NEREUS, brig, of Salem, built at Haverhill, Mass., 1818, 181 tons.

Copy in water-color of original in oil.

NEW ENGLAND, ship, of Bath, Maine, 1849, 920 tons.

Water-color painting inscribed, — "Ship New England of Bath, G. W. Edge Master" and signed, — "John Luz ... of Venice."

NEW HAZARD, brig, of Salem, built at Newbury, Mass., 1809, 281 tons.

Oil painting by Charles Torrey of Brookline, Mass., 1919, from original inscribed, — "New Hazard of Salem. George Ropes Nov. 181[6]." The painting shows the house flag of Josiah Orne of Salem on the foremast.

NORTHUMBERLAND, hermaphrodite brig, of Salem, built at Baltimore, 1839, 175 tons.

Copy in water-color by M. Macpherson of original in oil inscribed, — "Northumberland of Salem, John Shirley Master on which voyage he died at West Coast of Africa, Jan. 13, 1844."

OHIO, hermaphrodite brig, of Salem, built at Marietta, Ohio, 1847, 143 tons.

Oil painting. The brig reached Salem via the Ohio and Mississippi rivers.

OLINDA, brig, of Salem, built by Elijah Briggs at Salem, 1825, 178 tons.

Water-color painting signed, — "F'cois Roux a Marseille, 1827." "Launched fully rigged with cargo on board and sailed in a few days," [Salem Register, July 21, 1825.]

PACKET, ship, of Salem, built at Portland, Maine, 1803, 229 tons.

Oil painting by Charles Torrey of Brookline, Mass., 1919, from original inscribed, — "Packet of Salem G. Ropes 181[4]." There was a ship *Packet* built at Braintree, Mass., 1802, 339 tons, but not recorded as registered in Salem until 1827. The painting shows the house-flag of Josiah Orne of Salem on the foremast.

PALADIN, ship, built at Baltimore, 1850, 455 tons.

Large oil painting by a Chinese artist about 1850.

PALLAS, bark, of Salem, built at Duxbury, Mass., 1825, 209 tons.

Copy by M. Macpherson in water-color of sketch in a sea journal probably made by Henry Archer, master of the bark.

PAMELIA, hermaphrodite brig, of Salem, built at Nobleborough, Maine, 1825, 151 tons.

Oil painting by William Henry Luscomb of Salem, about 1842, showing the vessel in Salem harbor.

PATRIOT, bark, of Salem, built at Danvers, Mass., 1809, 265 tons.

Water-color painting inscribed, — "Bark Patriot of Salem, Captain Nathan Frye, 1817" and signed, — "Drawn by Jacob Petersen" at Copenhagen showing the bark passing Elsinore Castle.

PATSEY B. BLOUNT, brigantine, of Salem, built at Beaufort, N. C., 1828, 120 tons.

Copy by M. Macpherson of original painting.



BARK "*PATRIOT*" OF SALEM PASSING ELSINORE, 1809
 Painting by Jacob Petersen



SHIP "*RECOVERY*" OF SALEM
 Painting by William Ward, 1799.

PEGGY, brig, of Salem, built at Brunswick, Maine, 1788, 167 tons.

Water-color sketch by M. Macpherson from original on a pitcher of Liverpool ware dated 1797. It is probable that all pictures of vessels on pitchers, plates and bowls are typical rather than actual portraits of the vessels.

PERSEVERANCE, ship, of Salem, built at Haverhill, Mass., 1794, 245 tons.

Copy by M. Macpherson in water-color of original in oil but with the sails changed. ¶ ALSO, an oil painting by M. Corné showing the *Perseverance* wrecked at Tarpaulin Cove, Naushon island, Mass., in 1805. ¶ ALSO, a Washington mourning pitcher of Liverpool ware with a picture of a ship on one side inscribed, — “Perseverance” and “Lydia Barnard” together with several sailors’ mottoes. The *Perseverance*, under command of Capt. Richard Wheatland, was the first American vessel to visit Archangel, Russia.

PERSIA, brig, of Salem, built at Salem, 1822, 254 tons.

Copy by M. Macpherson of original water-color inscribed, — “Brig Persia of Salem, Capt. Moses Endicott” and, in script, added later, — “Wrecked on Cape Ann in 1829 and all hands perished.” ¶ ALSO, builder’s half-hull model. In the museum collection is a piece of the rail of the *Persia* with a part of the vessel’s name upon it which was washed ashore from the wreck.

PHOENIX, brig, of Salem, built at Newbury, Mass., 1816, 248 tons.

Water-color painting signed, — “Felice Polli, Trieste.” ¶ ALSO, copy of a different water-color painting showing the *Phoenix* entering the port of Genoa, inscribed, — “Brig Phoenix of Salem, W. D. Waters Commander” and signed, — “Antoine Vittaluga del e Peintre an 1829, Janvier, delliné de original.”

PLANET, schooner, of Salem.

Oil painting. The *Planet* was at one time a pilot boat in Salem harbor.

PLATO, topsail schooner, of Salem, built by Enos Briggs at Salem, 1816, 125 tons, altered to 140 tons in 1829.

Oil painting.

PROPONTIS, ship, of Salem, built by Thatcher Magoun at Medford Mass., 1833, 425 tons.

Water-color painting signed, — "Hré. Pellegrin. Marseilles, 1844." ¶ ANOTHER, similar, evidently by the same artist.

PRUDENT, ship, of Salem, built by Ebenezer Mann at Salem, 1799, 214 tons.

Water-color painting, unsigned but old, showing a remarkable raking of the masts and interesting old sails. ¶ ALSO, copy by Ross Turner, 1893. The *Prudent* was taken by the British and condemned at Ceylon, 1806.

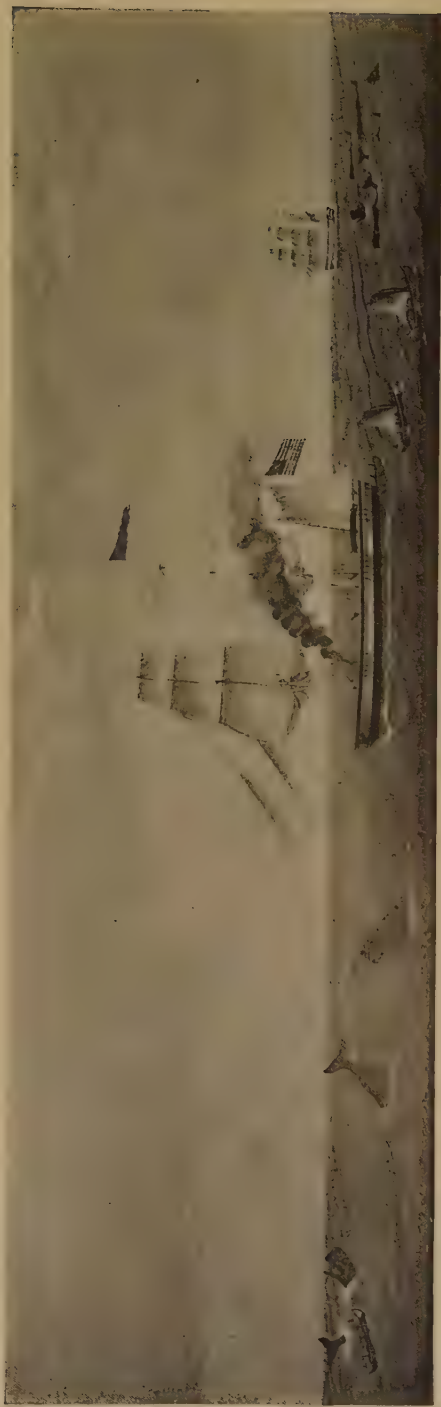
RADUGA, ship, of Boston, built by Currier and Townsend at Newbury, Mass., 1848, 586 tons.

Large pencil drawing, with flags colored, by Capt. Andrew M. Ropes, while on a voyage to Honolulu, inscribed, — "Raduga, A. M. Ropes, 1863."

REAPER, brig, of Salem, built at Amesbury, Mass., 1820, 229 tons.

Copy by M. Macpherson of original inscribed, — "Reaper of Salem, S. Benson Master, 1823" and signed, — "Anton Roux fils ainé a Marseille, 1823." Altered to a bark, 1833, and made several whaling voyages. A grandson of Capt. Benson a few years since named his yacht *Reaper*. This desirable way of perpetuating the names of ancestral ships is becoming quite common as is also the use of old family house and ships' flags upon modern yachts. The Marine Room collection and catalogs are often consulted for this purpose.

RECOVERY, ship, of Salem, built by Retire Becket at Salem, 1794, 284 tons.



BARK "*RICHARD*" OF SALEM AND SHIP "*JULIAN*" OF NEW BEDFORD WHALING IN THE SOUTH PACIFIC, 1837
Painting 10 feet long, shown in two sections,

Water-color painting inscribed, — "Recovery of Salem" and signed, — "Wm. Ward Delinr. 1799." The first American vessel at Mocha, Arabia, 1798, when she took out \$50,000 in specie for purposes of trade. [See Osgood and Batchelder, *Sketch of Salem*, p. 161.]

RESTITUTION, ship, of Salem, built at Newbury, Mass., 1803, 247 tons.

Water-color painting inscribed, — "Restitution, John Hammond Commander Entering the Port of Palermo, Aug. 22, 1833."

RICHARD, bark, of Salem, built by Jenks and Hoyt at Salem, 1826, 252 tons.

Water-color painting signed, — "Hré. Pellegrin a Marseille an 1831." ¶ ALSO, shown in large painting of whaling scene with the ship *Julian*. ¶ ALSO, sail plan drawn to scale and colored, with dimensions marked.

ROBERT PULSFORD, ship, of Lynn, 406 tons.

Painting on glass inscribed, — "Ship Robert Pulsford of Lynn passing Flushing, John J. Scobie [of Salem] Master Commander 1844" and signed, — "P. Weytz Antwerp." One of two paintings on glass. [See *Natchez*.]

ROLLA, brig, of Salem, built at Philadelphia, 1831, 180 tons.

Small oil painting by William Henry Luscomb of Salem.

ROME, ship, of Salem, built by Elijah Briggs at Salem, 1829, 344 tons. Purchased by Stone, Silsbee & Pickman of Salem, in 1841, for \$18,625.

Water-color painting inscribed, — "Rome of Salem, Capt. Samuel R. Curwen leaving Marseilles, March, 1848" and signed, — "Hré. Pellegrin a Marseille 1848." The Rome was sold at San Francisco in 1849, drawn ashore and built into a wharf; suggestive of Bret Harte's story, "A Ship of '49," altho Bret Harte's ship was the "*Pontiac* of Marseilles."

ROQUE, brig, of Salem, built at Roque Island, Jonesborough, Maine, as a schooner, 1816, 158 tons; altered to a brig, 1821, 206 tons.

Water-color painting as a brig, unsigned, probably painted at Palermo.

RUSSELL, brig, of Salem, built at Cohasset, 1835, 182 tons.

Oil painting.

ST. CLAIR, ship, about 1870-1880.

Water-color sketch inscribed, — "St. Clair" and signed, — "Charles W. Norton, Detroit." A vessel of the Great Lakes.

ST. PAUL, ship, of Salem, built by Wheelwright at Boston, 1833, 463 tons.

Water-color painting, unsigned, evidently by the same hand as the *Statesman*.

SALLY, ship, of Salem, built at Boston, 1803, 322 tons.

Water-color painting probably done at Palermo or Genoa.

SAPPHIRE, ship, of Salem, built by Rodgers at Medford, Mass., 1824, 365 tons.

Copy by M. Macpherson of original water-color painting. A whaler from Salem, 1836-1842, lost, 1842.

SHIRLEY, ship, of Salem, built by P. & J. O. Curtis at Medford, 1850, 910 tons. Purchased by Stone, Silsbee & Pickman, of Salem, in 1852, for \$52,500.

Large oil painting by a Chinese artist at Hong Kong. ¶ ALSO, in a very large painting by "Evans & Arnold, 1850" at New Orleans, showing the *Shirley* in tow of tug *Panther* with the ship *Julius* and sloop *Star*. ¶ ALSO, builder's half-hull model. Sold in San Francisco, towed to Alaska and converted into a hotel in 1897.



SHIP "ROME" OF SALEM
Painting by Hré Pelegrini, 1848



BRIGANTINE "SUKEY" OF SALEM
Painting by M. Macpherson, after George Ropes in 1804.

SIAM, ship, of Salem, built at Portsmouth, N. H., 1847, 726 tons.

Oil painting by a Chinese artist at Whampoa.

SKOBELEFF, barkentine, of Boston, built at Deering, Maine, 1882, 621 tons.

Oil painting by W. P. Stubbs of Boston. An excellent illustration of this rather uncommon rig.

SOOLOO[1st], ship, of Salem, built by Jenks and Hoyt at Salem, 1840, 440 tons.

Water-color painting signed, — "Hré. Pellegrini a Marseille, 1844," showing light yellow hull. ¶ ANOTHER, signed, — "Fac. Domenico Gavazzone Genoa le 25 Julio, 1848," showing painted ports. ¶ ALSO, an oil painting representing the *Sooloo* in a gale off Mauritius. ¶ ALSO, builder's half-hull model. The *Sooloo* was lost on the coast of Sumatra in May, 1855.

SOOLOO[2d], ship, of Salem, built by John Taylor at Boston, 1861, 784 tons.

Oil painting by Charles Torrey of Brookline, 1919. ¶ ALSO, builder's half-hull model and several photographs of the ship.

SOPHRONIA, bark, of Salem, built by Luther Briggs at Pembroke, Mass., 1841, 197 tons.

Copy by M. Macpherson in water-color of original oil painting about 1850.

SOUTH CAROLINA, ship.

Small water-color painting inscribed, — "South Carolina A. D. 1793, Jon. Phippen." The vessel appears to be armed, wears an American flag at the stern and has a lion figurehead. It may represent the Continental frigate of 1784.

SPY, topsail schooner, of Salem, built by George Fuller at Medford, Mass., 1823, 98 tons. Altered to a brig before Aug. 10, 1832.

Copy by M. Macpherson of an original water-color painting.

STAR, bark, of Salem, built at Scituate, Mass., 1838, 212 tons.

Oil painting, probably by Benjamin F. West of Salem.

STATESMAN, brig, of Salem, built by Jonathan B. Bates at Cohasset, 1826, 258 tons.

Copy by M. Macpherson of an original water-color painting made by the same artist as the picture of the *St. Paul*. Altered to a bark in 1836 for whaling and condemned in 1844.

SUKEY, brigantine, of Salem, built at Falmouth, Mass., 1795, 102 tons.

Three copies by M. Macpherson of different water-color paintings of the brig, the originals all done by George Ropes of Salem, one signed, — “G. Ropes 1802.”

SUMATRA, ship, of Salem, built by John Taylor at Chelsea, 1856, 1041 tons.

Oil painting by an English artist representing the ship off the Dover cliffs. ¶ ALSO, builder's half-hull model.

SURPRISE, topsail schooner, privateer, of Baltimore.

Water-color painting inscribed, — “Surprise capturing the Star Jan. 27, 1815.” [See Coggeshall, *American Privateers*, p. 326.] The *Surprise* was often at Salem.

SUSAN DREW, ship, of Salem, built at Duxbury, Mass., 1839, 696 tons.

Etching by George C. Wales. ¶ ALSO, photograph of oil painting of the ship.



SHIP "*TRIUMPHANT*" OF SALEM
Painting by George Ropes, 1805.



PACKET SHIP "*UNITED STATES*"
Painting by Robert Salmon, 1817.

SYLVIA W. SWASEY, bark, of Salem, British built, 1852, 439 tons.

Sepia painting from original in oil destroyed in the Salem fire of June, 1914.

TARIA TOPAN, bark, of Salem, built by Edward F. Miller at Salem, 1870, 631 tons.

Oil painting by W. P. Stubbs of Boston, 1881. "The last square rigged vessel of large size belonging to Salem owners built in Salem." Named for a Zanzibar merchant, a business connection and friend of the owners of the vessel.

TARTAR, ship, of Salem, built by Enos Briggs at Salem, 1811, 401 tons.

Oil painting inscribed, — "Ship Tartar leaving Bombay April 26, 1818."

THETIS, hermaprodite brig, of Boston.

Water-color painting inscribed, — "Thetis of Boston" and "Exuzione li 24 Octbr. 1822." The picture, painted at Naples, shows Mt. Vesuvius in extensive eruption; no artist's name is given.

THOMAS PERKINS, ship, of Salem, built at Portsmouth, N. H., 1837, 595 tons.

Copy by M. Macpherson of original painting. ¶ ALSO, builder's half-hull model.

TIDAL WAVE, bark, of Salem, built at Essex, Mass., 1854, 361 tons.

Oil painting by Charles Torrey of Brookline, 1920, from a photograph by Fred. Fogg 1864. The *Tidal Wave* entered Salem for the last time on February 22, 1865.

TOPAZ, brig, of Newburyport, built at Newbury, Mass., 1807, 213 tons.

Water-color painting inscribed, — "Topaz of Newburyport, Captn. Moses Knight" and signed, — "Anton Roux a Marseille, 1808."

TRENT, ship, of Salem, built at Freeport, Maine, 1801, 191 tons.

Water-color painting inscribed, — "Ship Trent of Salem, Nathaniel Kinsman Commander." An early painting, neither signed nor dated.

TRIUMPHANT, ship, of Salem, built at Dover, N. H., 1802, 203 tons.

Large oil painting signed, — "George Ropes, 1805." George Ropes was a pupil of Corné, and a ship in the left distance has the appearance of Corné's work and possibly was added by him to balance the picture.

TROUBADOUR, ship. [Probably the ship of 1199 tons built by Currier at Newburyport in 1854.]

Oil painting by a Chinese artist at Whampoa about 1860, with ship *Emigrant*.

TWO BROTHERS, ship, of Salem, built at Salem, 1818, 288 tons.

Water-color painting signed, — "George Ropes, 1818."
¶ ALSO, water-color by M. Macpherson from sketch drawn to scale in the ship's log-book by Capt. John Upton, the commander, 1823.

TYBEE, ship, of Salem, built at Philadelphia, 1829, 298 tons.

Water-color sketch made on board by Augustus D. Rogers, son of one of the owners of the ship. The first American vessel at Sydney, Australia, 1832.

ULYSSES [1st], ship, of Salem, built at Amesbury, Mass., 1794. 163 tons.

Copy by M. Macpherson of water-color by M. Corné, inscribed, — "Cap. [James] Cook cast a way on Cape Cod, 1802." ¶ ALSO, in set of three oil paintings by Corné illustrating the departure of the *Brutus*, *Ulysses* and *Volusia* from Salem and their loss the next day. [See *Brutus* and *Volusia*.]



SHIP "ULYSSES" (2d) OF SALEM RIGGING A TEMPORARY RUDDER
 Painting by Anton Roux, Marseilles, 1804.



SHIP "ULYSSES" (2d) OF SALEM
 Model made in 1804 by Capt. William Mugford to illustrate his temporary rudder.

ULYSSES [2d], ship, of Salem, built at Haverhill, Mass., 1798, 340 tons.

Three water-color paintings, each signed, — “Anton Roux a Marseille, 1804,” illustrating: the loss of the ship’s rudder in a gale, the adjustment of a temporary rudder, the safe arrival of the ship at Marseilles. Each picture has an explanatory inscription. For his achievement, Capt. William Mugford of Salem, the commander of the ship, received the Magellanic gold medal from the American Philosophical Soc. of Philadelphia. The Archives of Useful Knowledge, Vol. III, No. 2, October, 1812, contains a description of Capt. Mugford’s extemporized rudder with an illustration. ¶ ALSO, full hull model, showing the method of attaching the rudder, made by Capt. Mugford and given the East India Marine Society at the time. The museum has documents and correspondence connected with the matter and the ship’s sea-letter for the voyage, signed by President Thomas Jefferson and James Madison as Secretary of State.

UNION, ship, of Salem, built at Salem, 1802, 250 tons.

Copy by M. Macpherson of original water-color painting. ¶ ALSO, enlarged photograph of another painting inscribed, — “Union of Salem, George Hodges Commander, 1803.”

UNITED STATES, ship.

Oil painting by Robert Salmon signed, — “R. S. 1817.” “United States” across fore topsail with a double-headed eagle below. The American jack at mast-head and American flag at stern. It is said that Salmon embellished his paintings with additions not on the objects themselves.

VINTAGE, brig, of Salem, built at Scituate, Mass., 1837, 199 tons.

Oil painting by Clement Drew of Boston.

VOLUSIA, ship, of Salem, built at Falmouth, Mass., 1801, 273 tons.

Copy by M. Macpherson of original water-color painting by M. Corné inscribed, — “1802 Volusia of Salem Cutting

the Meason (mizzen) Mast Feby. 22." ¶ ALSO, in set of three oil paintings by Corné illustrating the departure of the *Brutus*, *Ulysses*, and *Volusia* from Salem and their loss the next day. [See *Brutus* and *Ulysses*.]

WATER WITCH, topsail schooner, of Salem, built at Newbury, Mass., 1847, 145 tons.

Oil painting signed, — "B. W." [Benjamin F. West]

WAVERLY, brig, of Salem, built at Marshfield, Mass., 1827, 232 tons.

Oil painting.

WELAKA, three-masted schooner.

Water-color painting inscribed, — "L. A. Painter of Venice, 1819." While the drawing is very good, the date appears to have been altered and is more likely to have been 1870 - 1880 — or the whole inscription may be fictitious.

WHITE SWALLOW, ship, of Boston, built by Hayden & Cudworth at Medford, Mass., 1853, 1192 tons.

Large oil painting by William B. Eaton of Salem, 1884. ¶ ALSO, pencil sketches partly colored signed, — "A. W. Phaelan, Aug. 6, 1853." The *White Swallow* made a passage in 1860 from New York to San Francisco in 110 days.

WILLIAM, ship, of Salem, built at New York, 1822, 292 tons.

A poor, defaced, water-color painting inscribed, — "Ship William of Salem, 1826."

WILLIAM SCHRODER, bark, of Salem, built by Jonathan B. Bates at Cohasset, 1840, 238 tons.

Oil painting by Benjamin F. West of Salem.

WITCH, bark, of Salem, built by Justin Carter at Salem, 1854, 210 tons.

Copy by M. Macpherson in water-color of original in oil.



SHIP "VOLUSIA" OF SALEM WRECKED ON CAPE COD
 Painting by M. F. Corné, 1802.



CLIPPER SHIP "WITCH OF THE WAVE" OF SALEM, 1851

WITCH OF THE WAVE, ship, of Salem, built by George Raynes at Portsmouth, N. H., 1851, 1498 tons.

Large oil painting. ¶ ALSO, a photograph of another painting which was destroyed in the Salem fire of June, 1914. The trip of this clipper ship from Portsmouth to Salem to obtain her register was enjoyed by a party of two hundred guests of the owners, — Capt. John Bertram and Mr. Alfred Peabody, — who were entertained with music, feasting and the recitation of an original poem by Jonathan Nichols. [See Salem papers of the date and Clark, *The Clipper Ship Era*, pp. 166–172.] The *Witch of the Wave*, Captain Joseph Hardy Millett of Salem, in 1852, with a cargo of tea, made the remarkably short passage of ninety days from Canton to Deal, England.

ZAINE, hermaphrodite brig, of Salem, built at Dorchester, Maryland, 1840, 158 tons.

Oil painting.

ZOTOFF, bark, of Salem, built at Newbury, Mass., 1840, 220 tons.

Copy by M. Macpherson in water-color of original in oil. The *Zotoff* is referred to in Mrs. M. D. Wallis's *Life in Feegee*, Boston, 1851.

MISCELLANEOUS PICTURES OF VESSELS

BRIG with British flag, followed by a schooner with U. S. Custom House flag, entering Salem harbor.

A large oil painting said to represent the bringing in of a captured prize during the War of 1812. The general appearance of the picture and frame suggests that it was intended for a fire-board; many such painted fire-boards were made in the early nineteenth century.

LUGGER and CUTTER. French Lugger attacking a British Cutter.

Oil painting signed, — "R[obert]. S[almon]. 1835." In the catalog of Robert Salmon's paintings, from his own notes, preserved in the Boston Public Library, a copy of which is at the Peabody Museum, there are two references to pictures of Cutters, but it is not possible to determine which is this one.

NAUMKEAG, steam tug, of Salem, built at New London, Conn., about 1880, 35 tons. Sold to New Market, N. H. and thence to Machias, Maine, in 1884.

Oil painting by W. B. Eaton, off Bowditch's ledge, Salem harbor.

SHIP coming out of Liverpool.

Oil painting referred to in the Salmon catalog as "No. 29, Jan. 15, 1840. View of Liverpool from Cheshire"; the back of the painting is inscribed, — "No. 29, painted by R. Salmon, 1840." This is a fine example of Robert Salmon's work.

STEAMER off Grand Manan.

Large oil painting by William Edward Norton showing a porgy steamer with the island of Grand Manan in the distance.

TOPSAIL SCHOONER, American, 1790; also armed sloop.

Water-color sketches by William Cleveland (1777-1842) made in 1790, while a boy of thirteen, on the cover of his writing book at a Salem school. On one side is the schooner and on the other is a water-color sketch of an armed sloop with topsails.

SKETCHES IN WATER-COLOR AND BLACK-AND-WHITE

GORE, CHARLES, England.

Twenty-four water-color and wash sketches of similar character, several of which are incised, — "From Charles Gore, Esqr. 1787." One water color of a sloop is 14 x 11 inches; a brig, 12 x 8 inches; the others are smaller.

MORSE, GEORGE F., Portland, Maine.

Thirteen pencil sketches, including thirty vessels of various rigs, made in Portland harbor in 1858. Among them are the ship *Lombard* and U. S. S. *Corwin* besides unnamed barks, brigs and schooners. The sketches are accurate, beautifully drawn and characteristic of the various vessels of the period.

POCOCK, NICHOLAS, England.

Eighteen pencil sketches of naval vessels, some but characteristic bits, others more complete, which appear to have been made as memoranda for paintings. Among them are, marked in pencil, — *Arethusa*, *Exeter*, *New Hope*, *Jupiter* and *Zephyr*, Sir James Chute Comm. Probably all are by Nicholas Pocock and drawn in the late 18th or early 19th centuries. Fifty-four pencil and wash sketches of vessels of various types, mostly fishing and pleasure boats;—probably all are by Nicholas Pocock, a few may be of a later period. The Gore and Pocock sketches were in a collection purchased in London as the Walters portfolio, bearing a label, evidently placed there by the owner which is inscribed, — "Walters, Rough Sketches and Drawings, chiefly shipping, by Nicholas Pocock and some sketches of boats given him by Charles Gore." All of the sketches are good and some among the Gore lot remind one of Anton Roux's work.

ROUX, ANTON, Marseilles.

Twenty-seven finished water-color sketches of vessels, $10\frac{1}{2} \times 7$ inches, made by Anton Roux of Marseilles on á tour in the Mediterranean in 1816. The first page of the leather covered album of sketches appears to have been torn out, the first painting is of a ship-rigged vessel wearing the British jack on a white field and inscribed, — "Yath Louisa, a Mgr. le [name torn off] 1816" and signed, — "Ante. Roux a Marseille Delinea'r." The next is of a sail boat with two masts, taking ashore a party of men wearing high hats, inscribed, — "Epoque du Canot du Yath Louisa, a Marseille le 18 Dec'bre 1816." The remaining twenty-five sketches are of vessels belonging to the countries bordering the Mediterranean and include: — "Chebec a Latin Savoyard"; "Bombarde"; "Chebec a Quarre," a bark-rigged vessel with flag of Sardinia; "Pinque Genois"; "Feloque"; "Canari," with Spanish flag; "Demi Galeres," with flag of Savoy; "Brick," with Turkish flag; "Bateau de peche de Frejus"; "Bateau Boeuf de peche"; "Laout Catalan"; "Tartane de peche Provencale"; "Trabacolo"; "Sacolero"; "Polacre"; "Canot Francais"; "Allege D'Arles chargé de Fourrage"; "Mistico," etc. The sketches are exquisitely drawn in Anton Roux's unexcelled style and are perfect in their original coloring. Copies of all the sketches were made by M. Macpherson in 1910 for the Marine Room cabinet collection, the originals being kept in the fireproof at the Essex Institute.

PAINTINGS AND MODELS OF NAVAL VESSELS OF THE UNITED STATES

BOSTON, U. S. Frigate, 28 guns, built 1799.

Water-color, after French painting in Allen's *Our Naval War with France*.

CHESAPEAKE, U. S. Frigate, engagement with H. B. M. *Shannon*.

Small water-color painting, old and probably copied from some early painting or engraving of the engagement off Salem, June 1, 1813. ¶ ALSO, large water-color painting by E. J. Russell of Boston from a "colored plate published in London, 1817." ¶ ALSO, a large water-color painting by Ross Turner, 1890, representing the battle at sunset, looking towards Salem. Owing to certain inaccuracies of detail, Mr. Turner preferred to call the painting "Naval Engagement: a study." ¶ ALSO, aquatint by Jeakes after Thomas Whitcombe. This memorable naval battle was witnessed at a distance by Salem people from the South church steeple and from Legg's hill and other points of vantage along the shore. Accounts of the funeral of Capt. Lawrence and Lt. Ludlow in Salem, when their bodies were brought from Halifax by the Salem ship-masters associated with Capt. George Crowninshield, and their temporary entombment in Salem until removed to New York, may be found in the *Sketch of Salem*, by Osgood and Batchelder (p. 52) and in other local and general histories. E. S. Maclay in *History of the U. S. Navy*, vol. I, p. 466, incorrectly states that the bodies of Lawrence and Ludlow were taken to Boston and funeral services held there.



CAPTURE OF THE FRIGATE "ESSEX" BY H. B. M. "PHOEBE" AND "CHERUB" AT VALPARAISO, CHILE, 1814
 Painting by George Ropes, 1815.



FRIGATES "CHESAPEAKE" AND "SHANNON" ENGAGING OFF SALEM, JUNE 1, 1813
 Painting by Ross Turner, 1895.

CONSTELLATION, U. S. Frigate, built 1797.

Engagement with *Insurgente*, 1799; water-color painting after illustration in Allen's Naval War with France. ¶ ALSO, on two large punch-bowls of Liverpool ware given the Salem East India Marine Society by Capt. George Hodges in 1800.

CONSTITUTION, U. S. Frigate, built at Boston, 1797, 2200 tons.

Full rigged model, five feet long, made before July, 1813, when it was given to the Salem East India Marine Society by Capt. Isaac Hull. It is the only accurate, contemporary model known and was followed by the U. S. naval authorities when restoring the *Constitution* at Boston, 1907. The museum possesses a signed letter from Captain Hull dated August 5, 1813, referring to his gift of this model; also, a most interesting bill of May, 1814, acknowledging the receipt of twelve dollars by Thomas Webb, in behalf of "English Prisoners of War" for "Repairing, &c., &c. the Constitution." It is said that the model was slightly damaged at a banquet given to Com. Bainbridge at Hamilton Hall late in 1813 where a salute in his honor was fired from miniature guns. The British prisoners were held in a "guard ship" in charge of Captains [Thomas] Webb and Upton. Bentley's Diary, IV, p. 291, Oct. 7, 1814, says, — "It [the prison ship] lays at the end of the wharf in the North river below the Universalist Meeting House and is left entirely dry half the time." In this vessel were the "prisoners of war" who repaired the model of the frigate which possibly was the means of their incarceration. ¶ ALSO, oil painting about 1840. ¶ ALSO, original water-color painting, *Constitution* and *Java*, by George Ropes of Salem, 1814, and reproductions of two others by him. ¶ ALSO, half-hull model made from the original designs by Herbert M. C. Skinner, 1907. ¶ ALSO, scroll-work billet-head of the *Constitution*, 7 feet by 3 feet by 18 inches, said to have been removed in 1830; a fine piece of carved work, somewhat decayed but now restored. ¶ ALSO, numerous photographs, cuts, newspaper and magazine articles relating to the *Constitution* and restoration of the frigate in 1907 and four replicas in bronze of gold medals awarded commanders of the *Constitution* for successful actions.

DEWEY, Dry Dock, U. S. Naval.

Water-color painting by J. W. Aylward, who accompanied the expedition, showing the *Dewey* in tow of U. S. S. *Glacier*, *Brutus*, *Caesar* and *Potomac* passing Teneriffe on the way to Manila Bay, 1904.

ESSEX, U. S. Frigate, built at Salem in 1799. [See Paintings of Merchant Vessels.]

OHIO, U. S. Ship-of-the-Line, built 1820.

Full rigged model, four feet long, made about 1850 by Enoch Fuller of Salem from accurate measurements. Mr. Fuller made a passage in the Ohio from San Francisco.

ONTARIO, U. S. S., built at Baltimore, 1813.

Water-color painting signed, — "A. Carlotta painted." The picture is stiffly but accurately and microscopically painted, each rope showing the twist. It was done at Port Mahon in the Mediterranean in 1822. A long inscription is omitted here.

POTOMAC, U. S. S.

Water-color after an engraving, 1832, from a painting by J. Scarll. The *Potomac* was sent in 1832 to inflict punishment on the native village of Quallah Battoo on the Sumatra coast for an attack on the ship *Friendship* (2d) of Salem in 1831 when five of the crew were killed. [See E. I. Hist. Coll., vol. I. p. 15, for a full account of the affair.]

SALEM, U. S. Cruiser, built at Quincy, Mass., 1907.

Colored photograph. ¶ ALSO, photographs, plans, cards, magazine articles and other matter relating to the *Salem*, her launching, and "Salem Day" when she visited the harbor of Salem, 1909. ¶ ALSO, bronze figurehead, a shield with scrolls, weighing 3800 pounds, removed from the *Salem* about 1912.



CHINCHA ISLANDS
With guano ships in foreground.



MOCHA, ARABIA
Ships waiting to load with coffee.

SOUTH CAROLINA, ship, 1790. [See Paintings of Merchant Vessels.]

UNITED STATES, U. S. Frigate, built 1797.

Water-color after French painting from Allen's Naval War with France. ¶ ALSO, engagement with the *Macedonian*, an old water-color painting inscribed, — "The United States Friga and Macedonia Ingageing in 1812."

VINCENNES, U. S. S.

Oil painting after sketch by Com. Wilkes while on the exploring expedition 1837-1842, showing the *Vincennes* in Disappointment Bay, Antarctic Continent, south of Australia, January 23, 1840. [See engraving by C. A. Jewett in Wilkes U. S. Exploring Expedition, vol. II, p. 310.] This painting is exactly reproduced on p. 106 in Twenty years before the Mast by Charles Erskine, from whose son the painting was obtained. In addition to the above paintings there are in the cabinet and folio collections, lithographs, prints, and photographs, either from old paintings or direct, of the important vessels of the U. S. Navy from its beginnings to the present time.

PAINTINGS OF MISCELLANEOUS NAVAL VESSELS

NASHVILLE, C. S. A. ship.

Oil painting signed "D. McFarlane. 1864." showing the *Nashville* destroying the ship *Harrey Birch*.

[See *Harrey Birch* in list of Paintings of Merchant Vessels.]

MONARCH, H. B. M. ship.

Oil painting by Harry Brown of Portland, showing the *Monarch* off Portland light, Maine, bringing the body of George Peabody of London to America for burial, February, 1870.

ANSON, H. B. M. frigate.

Water-color, somewhat defaced, showing the frigate wrecked at Mounts Bay, Cornwall, England, 1807, signed, — "W. H. Smith," paper water-marked, — "Whatman. 1825."

NAVAL BATTLE between British and French ships.

Oil painting by George Ropes of Salem, 1815.

NAVAL BATTLE between the *Quebec* Frigate and the French *Surreillante*.

Oil painting by George Ropes of Salem, 1815, after an early engraving from a French painting.



CROWNINSHIELD'S WHARF, SALEM, DURING EMBARGO, 1806

Ship *America* (4th) at end of wharf, ship *Fame* next. Painting by M. Macpherson after George Ropes.

PAINTINGS OF WHARVES, HARBORS AND FOREIGN PORTS

NORTH AMERICAN

CROWNINSHIELD'S WHARF, Salem. Copy by M. Macpherson in water-color, reduced in size, of large oil painting by George Ropes of Salem, 1806, showing *America* (4th) at end of wharf, the ship *Fame* next. Original at the Essex Institute.

DERBY WHARF, Salem. Oil painting by Porter Brown of Salem, 1879, showing the wharf before the destruction of many of the old store-houses.

SALEM HARBOR. Oil painting made for the entrance door of the rooms of the East India Marine Society in the Pickman building. It shows Salem harbor with the Neck in the distance and a ship, probably the *Mount Vernon*, in the foreground. Signed, — "M. Corné pinxit 1805." A band with inscription was added by Bartol about 1825 when the society moved to the new East India Marine Hall.

EUROPEAN

NAPLES. Quaint water-color showing mole and vessels, about 1820.

NAPLES. Vesuvius in eruption. Water-color with American ship in foreground.

NAPLES. Two smaller water-colors with Vesuvius in eruption, — day and night, — two ships in foreground.

PORTOFERRAJO, Island of Elba. Water-color painting by Gustavo Adolfo Mallini made for Capt. George Crowninshield while visiting there on his voyage in the *Cleopatra's Barge*, 1817.

SOUTH AMERICAN

CHINCHA ISLANDS, off the coast of Peru. A rude oil painting about 1845-1855, showing guano vessels in the foreground.

PARA, Brazil. Large oil painting of city with harbor and vessels.

AFRICAN AND BEYOND

ELMINA, Gold Coast, British West Africa. Oil painting.M.1679

CAPETOWN, Africa. Oil painting by M. Corné, 1804, made for a fireboard in the rooms of the East India Marine Society in Pickman buildingM. 128

ZANZIBAR, Africa. Water-color painting about 1850.M. 1680

MOCHA, Arabia. Water-color painting about 1820-1825, with coffee ships in foregroundM. 472

SUNDA STRAITS? Oil painting by Chinese artist, about 1840-1850. May be near Penang, Batavia or SingaporeM. 295

CHINESE

CANTON FACTORIES. Oil painting by Corné, 1804, for a fireboard in the rooms of the East India Marine Society in Pickman buildingM. 292

The Canton Factories, the residences of the factors or agents of commercial houses doing business in that part of China, of the foreign consuls and the Chinese hong merchants thru whom all business was transacted, occupied a small territory at Canton on the shore of the Choo, Pearl or Canton river set apart and restricted to these purposes. Fires in 1822 and at other times destroyed portions of the settlement and in 1856 the entire establishment was wiped out during the war between the Chinese and the British forces. Since then the little island of Shamein has been taken for the foreign residences; it lies just beyond the old settlement and before its present use was a sand or mud flat with small forts upon it. The Canton Factories has always been one of the most widely known commercial settlements in the world. [See, Description of Canton, Chinese Repository press, Canton, 1834; Dr. Kerr's Canton Guide, Hong Kong and Canton, 1880; Fan Kwae at Canton (Old Canton), William C. Hunter, London, 1882; Encyclopædia Britannica, under Canton.]



U. S. S. "CONSTITUTION," 1797
Model, 5 feet long, gift of Capt. Isaac Hull, 1813.

East India Marine Society }
 to English Prisoners of War } Salem May 1814.
 1814. For repairing the Constitution \$1200—
 Received payment for the above
 Prisoners. James Thomas Webb

Bill from British Prisoners of War held in Salem for repairing the model of the *Constitution*, May, 1814.

CANTON FACTORIES, 1830 to 1840	M. 725
CANTON FACTORIES, 1840 to 1850, large painting	M. 250
CANTON FACTORIES, before 1850. Dent & Co. flag on a yawl in foreground	M. 1731
CANTON FACTORIES, about 1850	M. 1685
CANTON FACTORIES, about 1850	M. 2310
CANTON FACTORIES, about 1850	M. 293
CANTON, or PEARL RIVER, Tiger's Mouth, about 1830	M. 290
CANTON, or PEARL RIVER, Tiger's Mouth	M. 2307
CANTON, or PEARL RIVER, about 1840, with junks in foreground	M. 720
CANTON, or PEARL RIVER, before 1850, with government junk .	M. 719
CANTON, or PEARL RIVER, with walled garden on island, and junk	M. 2309
CANTON, or PEARL RIVER, with fast boat	M. 721
HONG KONG, about 1850, looking from Simoon pass	M. 297
MACAO, about 1840	M. 212
MACAO, 1840 to 1850. A large painting	M. 2429
MACAO, before 1850	M. 1732
MACAO, about 1850	M. 289
MACAO, about 1850	M. 2312
WHAMPOA, 1830 to 1840, with pagoda and British East-Indiamen	M. 291
WHAMPOA, about 1840, with pagoda and East-Indiamen	M. 213
WHAMPOA, about 1840, with East-Indiamen in foreground	M. 217
WHAMPOA, 1840 to 1850, with hulk and ships in foreground	M. 247
WHAMPOA, about 1850, with schooner <i>Brenda</i> and opium ship .	M. 1684
WHAMPOA, about 1850, pagoda anchorage	M. 2308

WHAMPOA, about 1850.....	M. 2311
WHAMPOA, about 1850, with English cemetery in foreground..	M. 296
WHAMPOA, about 1855, Thomas Hunt & Co. ships, etc., large...	M. 246
WHAMPOA, about 1855, Thomas Hunt & Co. ships, large....	M. 249
WHAMPOA, about 1850, many ships in foreground	M. 2496



CANTON FACTORIES ABOUT 1840



SHAMIEN CONSULATES, CANTON, ABOUT 1860
These replaced the Canton Factories destroyed in 1852.

MODELS

RIGGED MODELS

The measurements are the lengths of the models in feet and inches.

ALABAMA, fishing schooner, of Rockport, Mass., 1894, 3 feet.

AMERICA (4th), privateer ship, of Salem, built as a merchantman, 1804, altered and cut down, 1812, and made 331 tons, 2½ feet.

A very fine model made about 1812-1814.

AZALEA, schooner yacht, about 1870, 18 inches.

Model said to have been made by Captain Robert B. Forbes of Boston.

BALTIC, steamship, model by George Glazier of Salem, 1854, 18 inches.

BENJAMIN F. PHILLIPS, fishing schooner built at Essex, Mass., 1901, 3 feet.

A fine model by Arthur Binney of Boston, scale $\frac{3}{8}$ inch to 1 foot.

CADET, schooner, 14 inches.

Model made by a prisoner in the Essex County Jail, Salem.

CAMEL, brig, of Salem, captured from the British in 1814, 3 feet.

Model by Daniel C. Becket about 1870 from data.

CANADA, steamship, 1860, 9 inches.

Model made by a sailor on the ship; in a box frame.

CONSTITUTION, U. S. S., 1797, 5 feet.

A fine contemporary model, 1813, for description see under Paintings and Models of Naval vessels of the United States.

❏ ANOTHER by Capt. Everdean of Gloucester, with sails, 4 feet.

DISCOVERY, fishing schooner, name fanciful, period of 1890, 28 inches.

A fine model by Hollis Burgess.

EAGLE, pinkie, 14 inches.

A fine model by Arthur Binney of Boston, 1906, scale, $\frac{3}{8}$ inch to 1 foot, from original vessel owned by J. Templeman Coolidge, Esq. [See *Tiger*.]

ESTHER, sloop yacht, period of 1890, 3 feet.

Model by Edwin Humphreys of Danvers, Mass.

FRIENDSHIP, ship, of Salem, 1797, 342 tons, 9 feet.

This model, one of the finest and the largest in the collection, was made by the ship's carpenter, Thomas Russell, during a voyage to Sumatra, for the son of the commander, Capt. William Story of Salem. It proved too large for the house and was given to the East India Marine Society in 1803 by Capt. Story. The brass guns on the model were made by a native metal worker at Palembang, Sumatra.

In the *Daughters of the Revolution* magazine, October, 1916, Edgar S. Maclay, in his article entitled *Our Sea Forces in the Revolution*, uses a deck view of this model of the *Friendship* and describes it as "a 29-gun ship of the Revolution" and refers to the spaces on the deck, the working of the guns, etc., knowing that the *Friendship* was a merchant vessel, built in 1797, as the label clearly showed in the photograph which he had in his possession and which he used.

GREAT EASTERN, steamship, British, 1859, 3 feet.



TIGER'S MOUTH ABOUT 1860
On the Pearl river below Canton.



HONG KONG ABOUT 1850

HERBERT FULLER, barkentine, of Machias, Maine, 1890, 781 tons, 2½ feet.

Accurate model made by order of the court for the trial of Thomas Bram in Boston, 1897-1898.

IONIA, bark, of Salem, 1847, 296 tons, 2 feet.

LA GRANGE, bark, of Salem, 1835, 3 feet.

Model by Dr. Levi Saunders of Gloucester, a member of the company which sailed on the bark for California, 1849. [See Paintings of Merchant Vessels.]

LENA M., Block Island Boat, 14 inches.

A fine model of a fast disappearing type, by H. E. Boucher of New York, 1910, scale ¾ inch to 1 foot.

MARY FELKER, schooner, of Gloucester, 1895, 3½ feet.

[See Paintings of Merchant Vessels.]

OHIO, U. S. S., 1820, 2750 tons, 5 feet.

A fine model by Enoch Fuller of Salem, 1850. [See Naval Vessels.]

PETREL, sloop yacht, period of 1890, 4 feet.

Model by Edwin Humphreys of Danvers, Mass.

REBECCA, fishing schooner, of Marblehead, 1798, 18 inches.

Model made about 1892. [See Collins, N. E. Magazine, vol. XVIII, p. 345.]

RISING STATES, brig, date unknown, late 18th or early 19th century, 3 feet.

Nothing is known of the history of this very interesting model. It is thought to have been in the Trask family and was originally given the Essex Institute about 1860. A *Rising States* is recorded among the authorized privateers of the Revolution, — “a brig with 20 guns (seventeen swivels) and 7 cohorns, registered to Massachusetts, 100 men, Capt. J. Thompson, 1776 - 1783.” [See Emmons, *The Navy of the U. S. etc.*, 1775 - 1853, p. 160.]

SEA FOX, bark, whaler, of New Bedford, 1874, 18 inches.

A fine model fully equipped, with sails set.

SEA WITCH, ship, period of 1890, 18 inches.

A fine model by Joseph Hartwell, name fanciful.

SPARROWHAWK, early 17th century, 16 inches.

Model made for Exposition, probably 1892, to represent the vessel wrecked on Cape Cod, 1626, on her way from England to Virginia, the ribs of which, since recovered, are preserved in Pilgrim Hall, Plymouth, Mass.

TIGER, pinkie, of Gloucester, period of 1820, 16 inches.

Model made for Exposition, probably 1892. [See *Eagle*.]

RIGGED MODELS WITHOUT NAMES

BARK, period of 1830, 10½ inches.

Model by Capt. Clarence of Salem.

BARK, period of 1870, 2 feet.



MACAO ABOUT 1840



WHAMPOA ABOUT 1840
Port of Canton.

BARK, period of 1890, 3 feet.

Model by John Adams of Salem, 1904.

BRIG, probably a French model, late 18th or early 19th century, $3\frac{1}{2}$ feet.

Model imported by Stanford White of New York and later owned by F. D. Millett who lost his life on the *Titanic*. The model was given the museum by his son.

BRIG, American (so intended), about 1850, $3\frac{1}{2}$ feet.

A curious and interesting model made of palm pith strips by natives on the west coast of Africa about 1852, expressing their ideas of the form and proportions of an American brig.

BRIG, hermaphrodite, about 1860, 12 inches.

BRIG, hermaphrodite, 3 inches.

Miniature model by John Leavitt of Lynn, 1919.

BRIGANTINE, period of 1860, 4 feet.

Model by William B. Gray of Salem.

DORY, three models covering the period from 1830 - 1890, 1 foot to 18 inches; one is a fisherman's, with oars, seats, and fittings.

GONDOLA, Venice, with complete fittings, scale $\frac{1}{2}$, 1894, 24 inches.

LIFE-BOAT, original model in copper by Joseph Francis of the life-boat of his invention for which he was awarded a gold medal by Congress. A replica of the medal in bronze is in the collection.

SCHOONER, fisherman, period of 1830, 3 feet.

Model by Daniel C. Becket, 1870.

SHIP, of glass, about 1820, in original case, 9 inches.

SHIP, of glass, made in 1830, 13 inches.

SHIP, period of 1830 - 1840, with sails, 6 inches.

SHIP, period of 1840, 3 feet.

A fine model by Enoch Fuller of Salem.

SHIP, clipper, a finely made model with sails carved from wood, period of 1850 - 1860, 20 inches.

SHIP, period of 1860, 13 inches.

SHIP, period of 1880, 2 feet.

SHIP, of ivory, with small boat in tow, deposited, 6½ inches.

SHIP'S BOAT, about 1840; 6 inches.

SHIP'S BOAT, 1880, 10½ inches.

Made on ship *Mindoro* of Salem by the ship's carpenter.

STEAMSHIP, Boston and Halifax line, period of 1890, 18 inches.

WHALER, brig, period of 1850, 14 inches.

A Provincetown model.

WHALE BOAT, with fittings ready for the capture, sails set, 17 inches.

Model by V. J. Slocum, 1900.

VESSELS in bottles (4), also other designs (8), made by sailors, 4 to 10 inches high.

The designs are ships, reels, frameworks, etc.; some are very complicated and the stoppers in two of the bottles are ingenious puzzles.

FULL HULL MODELS

MODEL, to show the construction of a ship, 6 feet.

Made by Eugenio Aug. Bahia, ship-builder of Ponta Delgada, Azores, 1895. This model received a diploma at the District Exposition at Ponta Delgada in 1895.

MODEL, to show construction, period of 1860; said to be a model of the U. S. S. *Hartford*, but doubtful; 3½ feet.

MODEL, hull with remains of masts, probably brig-rigged, about 1820, 17 inches.

MODEL, hull, formerly with masts, "Moll" on bow, period of 1830, from Joshua Brown, 1859, 4 feet.

MODEL, hull, masts gone, period of 1840, 14 inches.

Model by Captain Joseph Hardy Millett, commander of ship *Witch-of-the-Wave*.

MODEL, pilot boat, masts gone, 18 inches.

Model by Capt. James W. Chever, commander of the privateer ship *America*, for his son, about 1835.

MODEL, probably Essex built schooner, period of 1850, 16 inches.

MODEL, type of fishing schooner of 1850, "James of Salem Mass." on stern, 22 inches.

MODEL, type of fishing schooner of 1890, "Ocean Eagle" on stern, 3 feet.

MODEL, three hull models, period of 1840 - 1860, 18-20 inches.



BRIG "*CAMEL*" OF SALEM, 1814
Model by Daniel C. Becket.



SHIP "*FRIENDSHIP*" OF SALEM
Model by Thomas Russell, 1803.

MODEL, the launching of a ship, full hull with all attachments for the launching, period of 1840.

Model by Job Young, 1904.

ROW BOAT, made of paper by Walter L. Dean at City Point, Boston, 1875, full size, 10 feet by 3½ feet.

This boat and another built at the same time have seen service and proved practical.

HALF - HULL MODELS

The models, unless otherwise stated, are from 2½ to 5 feet in length.

ALCYONE, bark, built at Stockton, Maine, 1865, 627 tons.

ALERT, yacht, built at Salem, 1848.

ALICE, schooner, built by Joshua Brown at Salem, 1871, 60 tons.

ALICE MANDELL, ship, of New Bedford, 1851, 425 tons.

ALICE WOOD, probably a sail-boat of Salem.

ALMIRA T. ROLAND, schooner, built by John F. Hawkins at Port Jefferson, N. Y., 1861, 195 tons.

A block model in transverse sections.

AMAZON, brig, built by Enos Briggs at Salem, 1824, 202 tons.

AMERICA, schooner yacht, built by George Steers at New York, 1851, 171 tons.

Model by Augustus A. Smith of Salem. ¶ ALSO, lithograph and early woodcuts. ¶ ALSO, tiller used on the yacht, 1852.

AURORA, ship, of Salem, built at Chelsea, 1853, 1396 tons.

AUSTRALIA, ship, of Salem, built at Medford, Mass., 1849, 534 tons.

BERTHA, bark, of New Bedford, 1877, 437 tons.

BLACK HAWK, ship, built at Newburyport, 1858, 941 tons.

BONANZA, schooner, built by Ira Story at Danversport, Mass., 1861-1865.

BOYD AND LEEDS, schooner, built by J. Horace Burnham at Essex, Mass.

Sixteen other schooners were built from the same model, 1875 - 1895.

<i>Thomas Brundage</i>	<i>Dorothy</i>	<i>E. L. Spirling</i>
<i>Mattie Brundage</i>	<i>Mary Gleason</i>	<i>Flora J. Sears</i>
<i>Pythian</i>	<i>Etta Mildred</i>	<i>Dorothy (2d)</i>
<i>Mary P. Mosquita</i>	<i>Appomattox</i>	<i>Thomas J. Carroll</i>
<i>Agnes Gleason</i>	<i>Gladys and Sabia</i>	<i>Mary H. Greer</i>
<i>Mary Edith</i>		

CHILD OF THE REGIMENT, ship, built at Thomaston, Maine, 1858, 1193 tons.

COEUR DE LION, ship, built by George Raynes at Portsmouth, N. H., 1854, 1098 tons.

COLIN E. MCNEIL, bark, built by Joshua Brown at Salem, 1865, 700 tons.

COMMONWEALTH, schooner, built by Willard A. and Daniel A. Burnham at Essex, Mass.

CONFIDENCE, bark, built by Crandall at Newport, R. I., 1837.



BARK "*LA GRANGE*" OF SALEM
Sailed for California in 1849. Model by Dr. Levi Saunders.



BARKENTINE "*HERBERT FULLER*"
Model made in 1897.

CONSTITUTION, U. S. Frigate, built at Boston, 1797, 2200 tons.

Model by Herbert M. C. Skinner from original designs.

D. A. BRAYTON, barkentine, built at Fall River, 1873, 530 tons.

DAVID B. NEWCOMB, schooner, built by Joshua Brown at Salem, 1860,
64 tons.

D. CHAPIN, bark, built at Portsmouth, N. H., 1869.

DASH, row boat, 16 inches.

Built from same model as *Stella*.

DELIGHT, bark, built by E. F. Miller at Salem, 1855, 550 tons.

DELPHOS, ship, built at Salem, 1818, 338 tons.

DERBY, ship, of Salem, built by John Taylor at Chelsea, Mass., 1855,
1062 tons.

[See Paintings of Merchant Vessels.]

DICTATOR, schooner, built by E. F. Miller at Salem, 1853, 200 tons.

ELIZA, ketch, of Salem, built by Enos Briggs at Salem, 1794, 184 tons.
24 inches.

ESTHER, sloop yacht.

Model by Edwin Humphreys of Danvers, Mass., 1890.

ESSEX, bark, of Salem, built by C. H. Currier & Co. at Newburyport,
1870, 662 tons.

EUROPA, bark, of Salem, built by Isaac Hall & Co. at Cohasset, Mass.,
1849, 397 tons. Purchased by Stone, Silsbee & Pickman of
Salem for \$29,000.

FEARLESS, ship, of Boston, built at East Boston from designs by Samuel A. Pook, 1853, 1183 tons.

FLYING FISH, schooner, of New London, Conn., formerly of Gloucester, Mass., 1870, 75 tons.

FLORADORA, sloop, built at Essex, Mass., 1905.

FLORENCE HOWARD, four-masted schooner, built by the Atlantic Shipping Co. at Stonington, Conn., 1909, 863 tons.

Model by the designer of the vessel, Herbert M. C. Skinner, scale $\frac{1}{8}$ inch to 1 foot.

FLYING CLOUD, clipper ship, built by Donald McKay at Boston, 1851, 1783 tons.

Model by Herbert M. C. Skinner, scale $\frac{1}{8}$ inch to 1 foot. The *Flying Cloud* twice made the passage from New York to San Francisco in 89 days, thus holding the record among clipper ships; her commander, Josiah Perkins Creesy was born in Marblehead in 1814 and in his later years lived in Salem. All of Mr. Skinner's models are worked out with great accuracy and are beautifully finished. To give some idea of the labor value alone of a finely made half-hull model, Mr. Skinner writes, — "The model of the *Flying Cloud* represents 151 hours of actual work besides 39 hours more spent in making drawings and patterns." It is the time, too, of a skilled artisan.

FORRESTER, ship, of Salem, built at Newbury, 1839, 427 tons.

FRANK, schooner, built at Chester, N. S., 1860.

FRANK G. RICH, schooner, of Salem, built by Willard A. Burnham at Essex, Mass.

GENEVIEVE LORETTO, schooner, built by Horace Burnham at Essex, Mass.

The schooner *Trafton* was built from the same model.



U. S. S. "OHIO," 1820
Model by Enoch Fuller, 1850



BLOCK ISLAND BOAT "LENA M."
Model by H. E. Boucher, 1910.

GEMSBOCK, bark, of New York, built at Boston, 1857, 476 tons.

GLIDE, bark, of Salem, built by E. F. Miller at Salem, 1861, 495 tons.

GOLDEN WEST, clipper ship, built by Paul Curtis at Boston, 1852,
1443 tons.

GOLCONDA, bark, built at Boston, 1866, 521 tons.

GUIDE, bark, of Salem, built by E. F. Miller at Salem, 1857, 495 tons.

HANCOCK, bark, built at Bucksport, Maine, 1869, 412 tons.

HARRY BLUFF, schooner, built by Joshua Brown at Salem, 1870, 84
tons.

HARRY KNOWLTON, schooner, built at Staten Island, N. Y., 1890,
317 tons.

Model by Herbert M. C. Skinner, scale $\frac{1}{8}$ inch to 1 foot,
The *Harry Knowlton*, loaded with coal, on February 11, 1907,
in Long Island Sound, struck the Providence-bound steamer
Larchmont, formerly the International Line steamer *Cumberland*,
which sunk in twelve minutes with a loss of 89 passengers and
44 of the crew.

IDAHO, schooner, built by Joshua Brown at Salem, 1860, 140 tons.

IOLANTHE, schooner, built by Ira Story at Danversport, Mass., 1861 -
1865.

JOHN DREW, schooner, built on the South Shore, Mass.

KINGFISHER, bark, built at New Bedford, 1856, 451 tons.

There are two vessels of the name, the other built at Gardiner,
Maine, 1853, but the model is probably of the one first given.

LA PLATA, bark, built by E. F. Miller at Salem, 1850, 496 tons.

LETITIA, schooner, built by Joshua Brown at Salem, 1850, 496 tons.

LEWIS OSBORNE, tug-boat, built at Essex, Mass., designed by Archer B. Poland.

LIZZIE A. ROBIE, schooner, built by Joshua Brown at Salem, 1862, 162 tons.

LOTTIE S. MOULTON, schooner, built by Willard A. Burnham at Essex, Mass., 1881.

LUCIA, schooner, built by Owen S. Lantz at Gloucester, Mass.

M. SHEPARD, brig, of Salem, built by Samuel Lewis at Salem, 1850, 167 tons.

MARIA THERESA, schooner, of Salem, built at Newburyport, 1848, 148 tons.

MATTAPAN, ship, built at Bath, Maine, 1885, 109 tons.

MATTIE W. ATWOOD, schooner, built by James Mackenzie at Essex, Mass., 1872, 653 tons.

MATTY TAYLOR, built by Crandall at Newport, R. I., 1850.

MEGUNTICOOK, bark, built at Bucksport, Maine 1866, 420 tons.

MEXICAN, brig, of Salem, built by Elijah Briggs at Salem, 1824, 227 tons.

MINDORA, schooner, built by Albert Story at Essex, Mass.



BRIG "*RISING STATES*"
Model made before 1800.



BARK "*SEA FOX*" OF NEW BEDFORD, 1874
Contemporary model of a whaler.

NELLIE RICH, schooner, built by Joshua Brown at Salem, 1866, 29 tons.

NEPTUNE, ship, built by John Taylor at Chelsea, Mass., 1853, 1032 tons.

The *Shawmut* was built from the same model.

NEPTUNE'S CAR, sloop yacht, designed and model made by Edwin Humphreys, Danvers, Mass., 1890.

NINEVEH, barkentine, built at East Boston, 1874, 472 tons.

PANAY, ship, of Salem, built by Justin Taylor at Boston, 1877, 1190 tons. It cost, \$74,582.75.

ALSO, photographs of the ship, and builder's plans.

PAUL REVERE, ship, built by Smith and Townsend at Boston, 1876, 1657 tons, 14 inches.

PEARL NELSON, schooner, built at Essex, Mass., about 1880.

Schooner *Abbott Baldwin* was probably built from same model.

PERSIA, brig, of Salem, built at Salem, 1822, 254 tons.

PONTIAC, sloop yacht, built by Packard and Burgess at Salem, for George S. Silsbee, 1905.

PROGRESS, bark, whaler, formerly the *Charles Phillips*, built 1843, 358 tons.

ALSO, enlarged colored photograph from a painting and photograph of her commander, Capt. James Dowden. The *Progress* was the whaler exhibited at the World's Fair at Chicago, 1893. There are many objects in the museum's whaling collection from the *Progress*. [See McKibben, N. E. Magazine, vol. XVIII, p. 494.]

RIENZA, sloop, built by Crandall at Newport, R. I., 1850.

RISK, schooner, built on the South Shore, Mass., 1847.

ROBERT, bark, built by John Taylor at Medford, Mass., 1848, 778 tons.

ALSO, builder's plans.

ROMP, brig, built by Christopher Turner at Salem, 1809, 232 tons.

ROSALIE, schooner, built by Ira Story at Danversport, 1861 - 1865.

ST. CLAIR, ship, built by John J. Currier at Newburyport, 1835, 422 tons.

SAMUEL R. CRANE, schooner, built by Willard A. Burnham at Essex, Mass., 1882.

SCREAMER, bark, built by John Taylor at Medford, Mass., about 1852.

SENATOR LODGE, schooner, of Gloucester.

Twenty-five other schooners were built from this model which was exhibited at the World's Fair at Chicago, 1893.

SETH STOCKBRIDGE, schooner, built by Willard A. Burnham at Essex, Mass., 1875.

SHAWMUT, ship, built by John Taylor at Chelsea, Mass., 1853, 1034 tons.

The *Neptune* was built from the same model.

STELLA, sail - boat, built by F. A. White of Boston for Charles T. Jenkins, 1880, 16 inches.

The *Dash* was built from the same model.



CONTEMPORARY MODEL OF AN 18TH CENTURY SHIP



CONTEMPORARY MODEL OF AN AMERICAN CLIPPER SHIP
With sails carved from wood.

SULTANA, identification in doubt. [A bark *Sultana* was built by D. McKay, 1846, and another bark, *Sultana*, 812 tons, was built at Summerville, N. J., in 1877.]

SUMATRA, ship, of Salem, built by John Taylor at Chelsea, Mass., 1856, 1041 tons.

The *Derby* was built from the same model.

SYREN, ship, of Salem, built by John Taylor at Medford, Mass., 1851, 1064 tons.

THERESA BAKER, schooner, built at Essex, Mass.

Other schooners were built from the same model.

TRUMAN, bark, built on the South Shore, Mass., 1846.

WILLIAM H. THORNDYKE, schooner, built by Job Story at Essex, Mass.

HALF-HULL MODELS, NAMES OF VESSELS UNKNOWN

BARK, owned by Benjamin A. West and others of Salem. Probably the bark *Arabia*, 382 tons, built by Joshua Brown at Salem, 1857, and lost the next year at Cape of Good Hope.

POWER-BOAT, of Swampscott, Mass.

Model by Cornelius Crowley of Salem, 1910.

SCHOONER, designed for Bowker Brothers of Salem, 1850, but not built.

SCHOONER, built by Oliver Burnham at Essex, Mass., 1860.

SCHOONERS, models of three built by Jeremiah Burnham at Essex, Mass.

SCHOONERS, models of five built at Essex, Mass.

SCHOONERS, models of two Gloucester fishing schooners.

STONE - SLOOP, built at Essex, Mass., for Rockport, Mass., owners.

WHALERS, models of six New Bedford whalers, period of 1840 - 1860.

UNIDENTIFIED HALF-HULL MODELS

MODEL, period of 1800, open - work longitudinal strips.

MODELS, of six vessels built in Salem or for Salem owners, 1820-1850.

MODEL, vessel built by Ira Story at Danversport, Mass., 1861 - 1865.

MODEL, vessel designed by Joshua Brown about 1875 but not built.

MODELS, of three vessels built by Crandall at Newport, R. I., 1835-1850.

MODELS, of two ships or barks, period of 1840 - 1850.

MODEL, vessel built on the South Shore, Mass., about 1850.

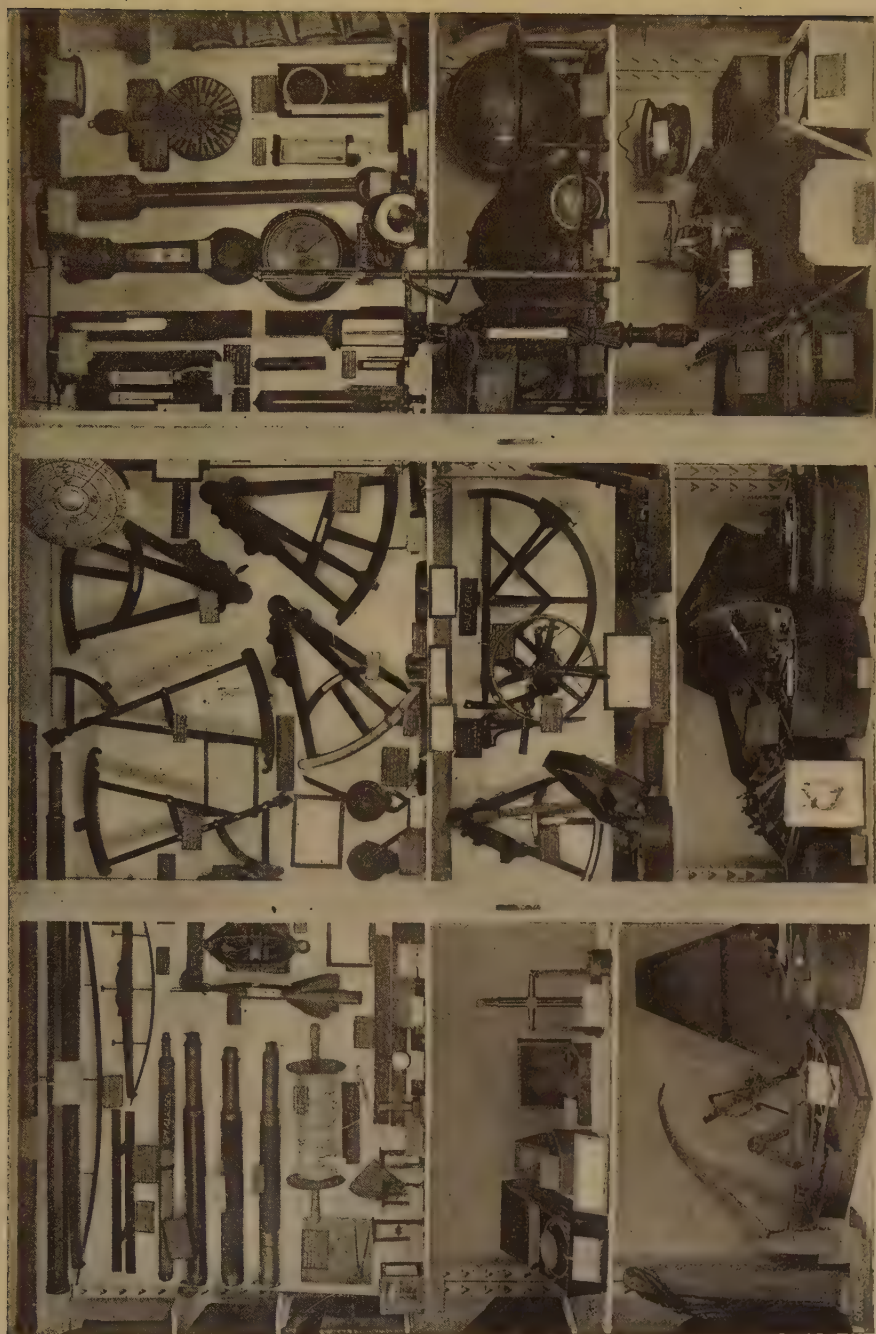
MODEL, sail boat, about 1880, 8 inches.

MODELS, of three boats built by Benjamin P. Dobson at Rockport, Mass., 8 to 12 inches.



MODELS, SCALES, SEA ANCHOR

Builder's models of Salem ships, 1809-1870, the longest $5\frac{1}{2}$ feet. Scale beams and weights used by Salem ships on the coast of Sumatra for weighing pepper, 1820-1850. Stone pepper weight, early 19th Century. Ship's drag or sea anchor from William Gray's storehouse, Salem, about 1805.



COLLECTION OF NAUTICAL INSTRUMENTS EXHIBITED IN THE CORRIDOR CASE OF THE MUSEUM

MODELS, of seven boats built by Daniel C. Becket and others of the Becket family of ship-builders at Salem, 1850 - 1870, 11 to 16 inches.

MODEL, yacht, said to be the *Take-it-Easy* of Salem.

MODEL, steamer, made by Thomas Barker before 1850, 5 feet.

NAUTICAL INSTRUMENTS

The collection includes some not strictly nautical.

BAROMETERS.

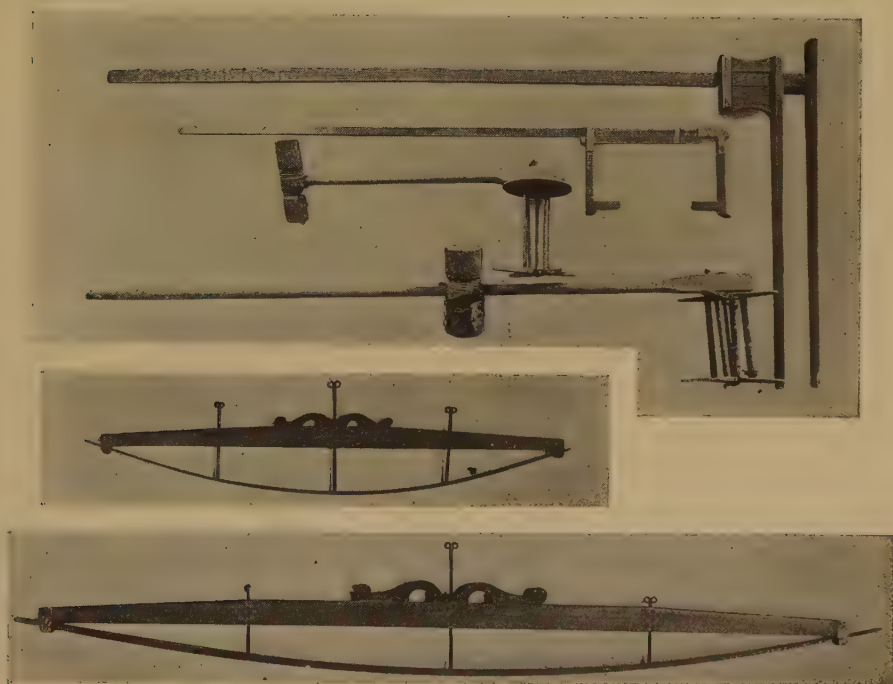
MERCURIAL, F. Saltery & Co., London, about 1800, mahogany frame, bonnet top; not in order. ¶ ANOTHER, banjo pattern, said to have been used on the whaler *Progress*, but probably from the shipping office; not in order. ¶ ANOTHER, Timby's Patent, made by Marsh, Worcester, Mass.; imperfect. ¶ ANOTHER, James Bassnett, Liverpool, carved mahogany frame, swinging socket for vessel, used by Capt. Charles Hoffman of Salem, about 1840; in good order. ¶ ANOTHER, Adie, London, No. 35, metal frame, socket for vessel, a fine modern instrument. ¶ Cottage barometer with camphor and alcohol tube; a toy. ¶ Aneroid barometer, 6 inches diameter, used by Robert Louis Stevenson in the South Seas; in good order.

BINNACLE.

Two lights, compass, 6 inches, "F. W. Lincoln, Jr. & Co. Boston," about 1890.

CALIPERS.

Brass, 24 inches, "G. Adams Mathematical Instrument Maker to His Majesty, Fleet St. London"; with scale and tables, about 1750 - 1790, used by John Taylor, ship-builder of Medford and Boston, imported from London by his father. ¶ ANOTHER, brass, 7 inches, for "guns," "howitzers," "quantity of powder," etc., about 1815. ¶ ANOTHER, of wood for measuring timber in ship-yards, before 1840.



MISCELLANEOUS INSTRUMENTS

From above: Gauging callipers, 1790, $6\frac{1}{2}$ feet long; another, later form; long armed serving mallets, used by riggers about 1830; instruments for drawing curves, one inscribed "William Addison, 1693."

CHRONOMETERS.

In box, "M. Tobias, Liverpool" used on whaler *Progress*, about 1840. ¶ ANOTHER, "Frodsham, Liverpool and London," used on ship *Mindoro* of Salem, by Capt. Charles Beadle; a fine instrument.

CIRCLES OF REFLECTION.

With stand, "Troughton, London 11", 1815 - 1820, gold scale; owned by Capt. William Ross Brown, U. S. Navy, in 1861. ¶ ANOTHER, in box, with adjustable glasses, detached handle, no inscription.

COMPASSES.

Without box, "S. Emery," 2 inches high, 6 in diameter. ¶ ALSO, ship's compass in box, "Benj. King Salem in New England," "1770," cut in box. ¶ ANOTHER, "B. King Salem Maker," 1790. ¶ ANOTHER, "S. Emery, Salem." ¶ ANOTHER, "C. R. Sherman & Co. New Bedford," from whaler *Progress*. ¶ Azimuth compass, "John H. Wheeler, New York." ¶ ANOTHER, "S. Emery, Salem," finely mounted in box. ¶ Tell-Tale compass, "Gray and Lissett, Liverpool" about 1850. ¶ ANOTHER, "John Gilbert, Tower Hill, London," used by Captain Joseph Hardy Millett on ship *Witch of the Wave*, 1852. ¶ ANOTHER, "Charles E. King, Broad St. Boston." ¶ Compass, metal case, "S. Mansini Opticien au Havre," 4 inches diameter, gift to Capt. Addison Richardson of ship *Charlemagne*. ¶ Dial compass with adjustable gnomon for different latitudes, 4 inches, about 1840. ¶ Surveyor's compass, "William Davenport Maker, Philadelphia," brass, four vanes, 8 inches. ¶ ANOTHER, wooden vanes, "Made by James Halsey near ye draw bridge, in Boston," probably pre-Revolutionary. ¶ ANOTHER, with socket, old, 18th century, rudely made. ¶ Chinese compass, 3 inches, solid box. ¶ ANOTHER, flat with many characters in circles. The Chinese compass was originally considered to point to the south. ¶ Japanese compass, flat, in frame 14 inches in diameter, used for a shop sign.

CURVES.

Adjustable, with screws, 24 inches, "William Addison, 1693" cut in frame. ¶ ANOTHER, similar, 40 inches, no inscription. Both from the Barker and Magoun ship-yard, Salem, established before 1812; undoubtedly both are about the same age.

DIVIDERS.

Leg 6 inches, from Thaxter's, Boston, 1840. [See Half-circle and Instruments.]

DOG-VANE.

Light feathers on a cord attached to a short pole to place on the rail of a vessel to detect slight movements of the air. Made by Capt. Charles Beadle of ship *Mindoro*.

GAUGING INSTRUMENTS.

Calipers, sliding arms, 26 inches. ¶ ANOTHER, 6½ feet long, arms of wood, 3½ feet, New Bedford, 18th century. ¶ Gauger's boxwood rod. ¶ Gauger's iron for marking oil casks, barrels and timber.

GLOBES.

The Earth and the Heavens, 12 inches diameter, a set "Pub. by G. Wright and William Bardin, London, 1782"; the earth is brought up to date thru "Capt. Cook's Discoveries." ¶ ANOTHER, the Heavens, "Loring, Boston, 1833," 12 inches. ¶ ANOTHER, the Earth, about 1840, 5 inches. ¶ ANOTHER set, the Earth and the Heavens, 12 inches diameter, Troy, N. Y., used by Prof. Charles Davies, LL. D.

GUNTER'S SCALES.

On box-wood rulers, 2 feet; one used by Capt. Lovett on the ship *George* of Salem, about 1820. ¶ ANOTHER, from Hoyt and Jenks, ship-builders of Salem, 1830. ¶ ANOTHER, "Belcher Brothers Makers New York." ¶ OTHERS, 6 inches and 12

inches, folding, fewer scales, from a case of drafting instruments used on ship *Formosa* of Salem, 1870. ¶ ALSO, sliding scale about 1830.

HORIZONS, ARTIFICIAL.

In box, roof-shaped cover for mercury, Capt. Emery Johnson, 1820 - 1830. ¶ ANOTHER, similar, Capt. Charles Hoffman, about 1840. ¶ ANOTHER, circular stone (alabaster) box, flexible base for mercury, Capt. Hoffman, 1840.

HALF-CIRCLE.

Wood, with brass arm, 10 inches, and scale, without sights or glasses, "J. W. Watkins Charing Cross London," given to the East India Marine Soc. in 1818 and described as, — "An instrument to find the chief corrections of a lunar observation." Four-legged dividers, by the same maker, and given at the same date, marked, "A. B. C. D.," described as, — "Four-legged compasses used to determine the longitude by the half-circle."

HYDROMETER.

Wet and dry bulbs, "Cassalla, London," in a case with front blind made by the carpenter of ship *Mindoro* of Salem, 1880.

HYGROMETERS.

Urn-shaped metal float 7 inches diameter, "N. Chamberlain, Boston, for U. S. Ordnance Department, 1855." Two base attachments with it in the box.

Spirit testing, glass: "Hydrostatic glass bubbles" invented and made by "James Brown, Glasgow," each "bubble" (marked with a number) half-inch in diameter, in box, 3 inches in diameter. ¶ Glass bulb with scale on long stem, used on the ships of Stone, Pickman & Silsbee of Salem, "B. Pike & Son, 518 Broadway, N. Y." ¶ ANOTHER, similar, without mark.

IMPLEMENT for striking circles in setting ships' pumps.

Used in Essex, Mass., ship-yards before 1820.

INSTRUMENT for obtaining diameters of small objects.

In box 4 x 6 inches, with indicator, about 1830.

INSTRUMENT for measuring depth of water, etc.

Brass frame with propeller and indicator, "E. & G. W. Blunt, New York, 46" marked, "2000 fathoms," "160 miles," etc.

INSTRUMENTS for charting.

Brass scale, dividers, pen attachments, etc., used on ship *Formosa* of Salem by Capt. J. Warren Saul. ¶ ANOTHER similar. [See Dividers.]

INSTRUMENTS for laying out the course of a vessel.

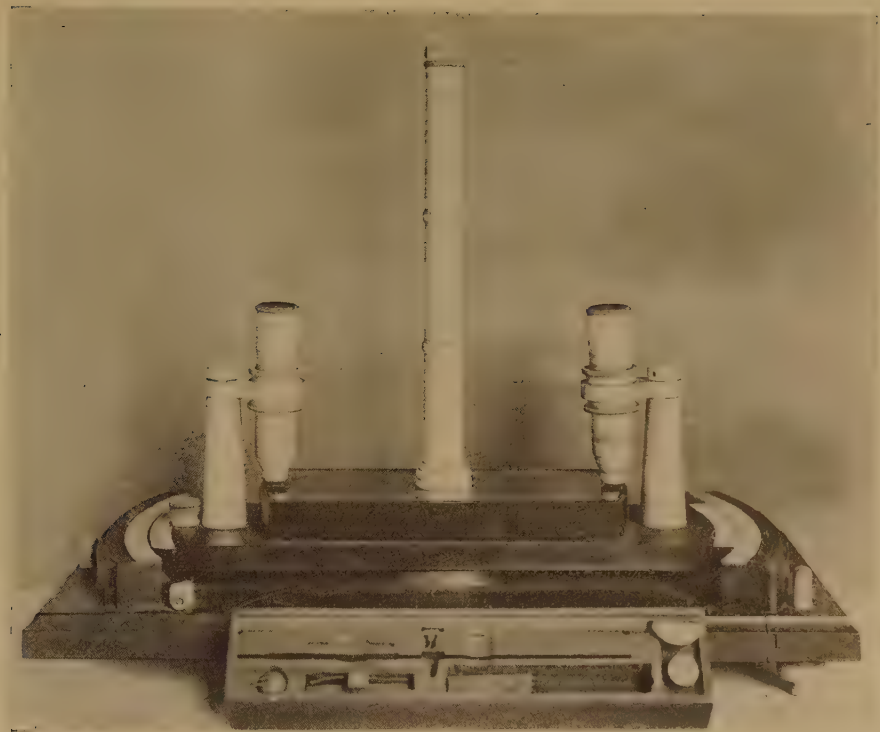
Circular, with extension for handle, compass card on one side, mounted card on other, about 1840; inscribed, — "Constructed by Cap^{tn} A. Bleasdale, made by B. I. Wood, Liverpool." ¶ ANOTHER, older, sailor made, with pins to mark course, said to have been used on a whaler.

LEADS.

Hand lead, 8 pounds, about 1850. ¶ ANOTHER, deep sea lead, 80 pounds, U. S. Navy, 1861.

LOG-GLASS, SAND-GLASS, 14 SECONDS GLASS.

U. S. Navy (28 seconds), wooden frame, about 1850. ¶ ANOTHER (14 seconds), wooden frame, about 1830, from shop of Robert Peele in Salem. ¶ ANOTHER, from C. S. A. ship *Florida*, 1863. ¶ ANOTHER, brass frame, recent.



NON-METALLIC INSTRUMENT BY DOLLAND, LONDON, ABOUT 1780
For detecting slight variations of the earth's magnetism.

LOG, HARPOON.

Inscribed, — "Walker's A2 Harpoon Ship Log Patented 18 Sept. 1866." Brass frame with dial indicator, used by Capt. George E. Lord of Salem.

LOG-LINE.

Old form, with reel, float and "knots," made by Capt. Charles Beadle for the collection.

Like tonnage the relation of knots and sea and land miles is a confusing one. A knot indicates a geographical or sea mile, one-sixtieth of a mean degree of longitude at the surface of the earth, which varies, of course, in different latitudes but is fixed at 6080 feet as a standard. The land or statute mile is 5280 feet. Therefore, if a ship is recorded as sailing at the rate of 13 knots, or thirteen sea miles an hour, a railroad train going at the same speed would be recorded as traveling at the rate of 15 miles an hour. But the sea term knot is used solely to indicate the rate and never as describing the distance covered; that is stated in sea miles.

In the old days "heaving the log" meant throwing out from the stern of a vessel a small float — a small canvas bag was sometimes used — attached to a line running from a reel held clear of the rail of the vessel, the float remaining stationary in the water. [See illustration of nautical instrument case.] At the instant the log is "hove" a sand-glass, either 14 or 28 seconds, is turned. On the line are knots, — hence the derivation of the term, — pieces of marline or rags tied thru the strands and spaced the same fraction of a mile apart — about 46 feet 8 inches — which 28 seconds is the fraction of an hour, — about 1-128. Therefore, using the 28 seconds glass and checking the line the instant the sand runs out, the number of knots and fraction on the line paid out will at once indicate the number of sea miles per hour which the vessel is going; this is, of course, doubled if the 14 seconds glass is used which is done when the vessel is going very fast.

The modern patent log, which remains indefinitely in the water attached to the stern of the vessel by a line and by means of revolving blades records the rate of the vessel's speed on an indicator, has been gradually developed from the device of Humfray Cole in 1578, improved upon by various inventors for three centuries, but not perfected and generally used much before the middle of the nineteenth century; since then it has superseded the old-time log and line. In the "harpoon" log of the 1860's the indicator was combined with the rotating blades and it was necessary to haul in the log to read the rate of speed, but in the modern forms as the "Neptune" and "Rocket" logs the indicator is on the vessel and may be read at any time.

LOG-WATCH.

From the East India Marine collection received in 1803, described as, — "An instrument to ascertain small portions of time in heaving the log." In a glass case, 4 inch cube, with clock work and bell, and a line to start the mechanism.

MAGNET.

An instrument with stand of wood and ivory, with microscopes at each end of a bar magnet, to detect slight variations of the earth's magnetism, "Dollond, London," about 1780.

NOCTURNALS.

Used to obtain the time at night by observation of the "Bears" and the "North Star," inscribed, — "Nathl. Viall 1724," boxwood, arm 10 inches. ¶ ANOTHER, "Both Bears," similar, but no inscription. [See Seller's Navigation, also, Chatterton, Ships and Ways of Other Days, Chap. IX, for accounts of early nautical instruments.]

PLANISPHERE.

Japanese, lacquered, revolving plates with inscriptions for the sun and planets, about 1795.

PROTRACTOR.

Brass, 13 inches, with two half-circle scales, about 1830.

QUADRANTS (OCTANTS).

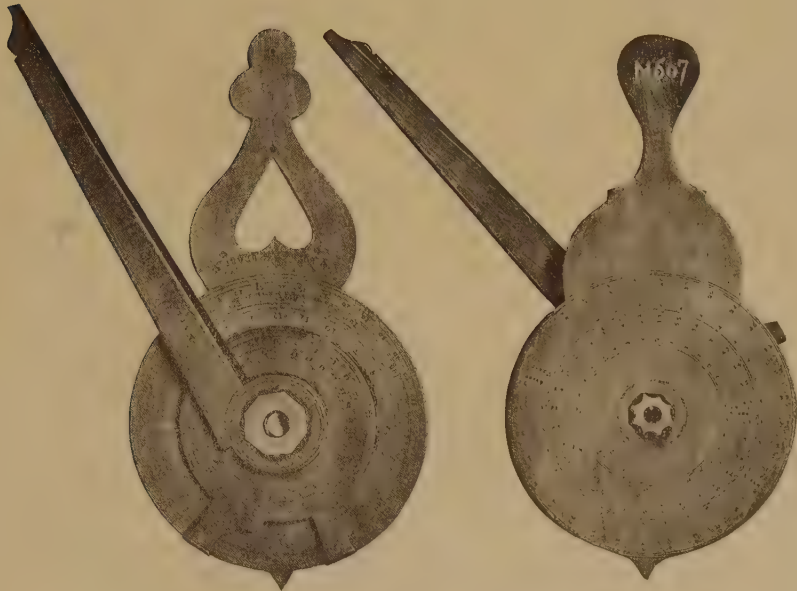
The arc of the Hadley quadrant, the one now used, is one eighth of the circle, and octant, as it is sometimes called, is a better name for the instrument, altho, of course, by reflection it represents one fourth of the circle. The two detached arcs of the older Davis quadrant do, however, represent one quarter of the circle. There were several fore-runners of the quadrant, — the plumb quadrant and sinical quadrant, which were really one quarter of the circle, the plow, the cross-staff and, still earlier, the astrolabe and the universal ring-dial.

The collection of quadrants is quite large and very interesting. It includes both forms of the Davis quadrant and gradations of the Hadley quadrant from the large, old ones made wholly of wood, to the modern, smaller ones of metal. The beautiful and accurate workmanship of the Davis quadrants and



SPY-GLASSES

From above: Dutch, old, 5 feet long, used at Nagasaki, Japan; from U. S. S. *Guerrero*, 1815; from a British prize vessel taken by an American privateer, 1779; later forms, (left) used by Enos Briggs, builder of the frigate *Essex*, 1799; (right) used by Capt. Edward Weston on the clipper ship *Joseph Peabody*, 1856; (below), tapering, about 1820.



NOCTURNALS

For obtaining the time by the North star. The one at the left is inscribed "Nath^l Viall 1724"; the one at the right shows the reverse of a similar instrument.

the earlier forms of the Hadley quadrants attest the skill of their makers. Made mostly of ebony and boxwood none of these old instruments have warped, twisted or sprung at the joints in the hundred and fifty or more years of their existence: the jointings of the Davis quadrants are marvels of good workmanship; they were used long after the better Hadley quadrants appeared. The Davis quadrants could be made by an expert cabinet-maker and probably were less expensive than the Hadley quadrants which required more professional work.

DAVIS QUADRANTS.

Invented by John Davis, the explorer, 1590. Early form, solid shade vane, "J. Hutchins, St. Catherines, London." ¶ ANOTHER, similar, no inscription. ¶ ANOTHER, later form, lens in shade vane, "Made by William Williams in King St., Boston for Malachi Allen, 1768." ¶ ANOTHER, inscribed, — "A1016L." ¶ ANOTHER, — "Made by G. Gagger, Newport Rhoad Island, 1773" for "Daniel Fish." All are about 22 to 24 inches from horizon vane to sight vane. These are sometimes called "Jackass quadrants"; they were used by the observer standing back to the sun.

HADLEY QUADRANTS.

Devised by John Hadley in England, 1731, and independently by Thomas Godfrey of Philadelphia, 1732. Both Hadley and Godfrey received rewards of 200 pounds sterling from the Royal Society of London for their inventions. All parts of wood, arms 19 to 22 inches, — "Made by John Dupee for Patrick Montgomerie 1755." ¶ ANOTHER, — "Made by John Gilbert of Tower Hill, London for Hector Orr, 1768." ¶ ANOTHER, — "Sterrop, London, for Arthur Tyburn, 1772." ¶ ANOTHER, — "Wm——s 1779." ¶ ANOTHER, part brass, — "David Young, jr. 1781."

Forms with more metal, — "Spencer Browning and Rust London" used by Capt. Peter Morse, 1801. ¶ ANOTHER, by the same makers, used by Capt. Richard Wheatland, 1805. ¶ ANOTHER, about 1790, used by Capt. Nathaniel Silsbee of Salem, later U. S. Senator, about 1792, inscribed, — "Joseph

Roux fils ainé Marseille," arm $14\frac{1}{2}$ inches. "Joseph Ange Anton Roux, 1765 - 1835, was established as a hydrographer on a quay at Marseilles." [Letter of M. F. Servian, Marseilles, Feb. 1917.] It is probable that Senator Silsbee's quadrant was obtained from a member of this family whose paintings of ships are so beautifully executed. ¶ ANOTHER, from ship *Hercules* of Salem, 1820, "J. Urings, London," frame and arm metal. ¶ OTHERS, — "Melling & Co. Southward Castle, Liverpool." $11\frac{3}{4}$ inches; "Gardner, Glasgow," used on whaler *Progress* of 1840; "Richard Lekeux, No. 137, near Execution Dock Wapping London," used by Nathaniel Bowditch on ship *Astrea* of Salem, 1801; "Smith and Rammage Aberdeen"; "J. King, Bristol," "Norie & Co., London," sold by "Samuel Thaxter, Boston" and used by Capt. John Hodges of Salem, 1830; "G. Bradford, Minories, London," wholly metal, used by Capt. Charles Beadle on ship *Mindoro* of Salem, 1880. Many of the older quadrant boxes, being of pine or oak, are painted and decorated, some with Washington's portrait, others with emblems, flags, etc. The older Hadley quadrants are provided with "backsights" so that they may be used in the manner finally adopted for the Davis quadrant, the observer standing with his back to the sun.

RULERS, PARALLEL.

Several of ebony, 6 to 14 inches. One used by Capt. Charles Beadle of ship *Mindoro* of Salem. ¶ One of lignum vitæ made of wood from U. S. S. *Cumberland* sunk at Hampton Roads, Va., 1864. ¶ ANOTHER, of ebony with the name of Capt. Thomas Perkins inlaid in ivory dots by a sailor.

SCALES, SCALE - BEAMS AND WEIGHTS.

Small balances used on Salem ships 1790 to 1850 for weighing medicine, gold-dust and for other purposes. ¶ ALSO, set of weights for gold and silver. ¶ Scale beams, $3\frac{3}{4}$ to $5\frac{1}{2}$ feet used on Salem ships *Carolina Augusta* and *Formosa*, with twenty-four 56 pound weights, for weighing pepper on the Sumatra coast, used early to middle nineteenth century.



DAVIS QUADRANTS

At left, old form with solid shade vane, about 1750; at right, later form with convex glass in shade vane, dated 1768.

SEXTANTS.

The Sextant was suggested by Captain Campbell, H. B. M. Navy, in 1757, in order to measure greater angles than was possible with the Quadrant (Octant). The sextants in the collection show progressive development much less than the quadrants, altho some of the earlier forms have a certain resemblance to the old wooden Quadrants. Several of the sextants have interesting histories. Old form, large, "Bradford, London," sold by "S. Emery, Salem." ¶ ANOTHER, "J. Bleuler, London," frame wood, arm brass. ¶ ANOTHER, "Parkinson and Frodsham, Liverpool, all metal, as are all of the rest. ¶ ANOTHER, "Cameron, Liverpool," about 1840. ¶ ANOTHER, with adjustable handle, used by Capt. Charles Farrington, Salem. ¶ ANOTHER, "Thomas Jones. Liverpool." ¶ ANOTHER, "Sibbarrad, London," used by Lieut. Jesse Smith, U. S. N., 1830. ¶ ANOTHER, used in turn by three Salem shipmasters, — Capt. Whittredge, Capt. N. T. Snell, Capt. William Beadle, from 1810 to 1880. ¶ ANOTHER, "Hughes, London," used by Capt. Philip P. Pinel of Salem, ¶ ANOTHER, "William Holliwell from London, Liverpool" used by Nathaniel Bowditch, compiler of the Navigator and President of the Salem East India Marine Society, 1820-1823. ¶ ANOTHER, by "Dollond, London," presented to Capt. Addison Richardson by the passengers on the packet-ship *Duchesse d'Orleans*, 1838. ¶ ANOTHER, "G. Gowland, 76 Castle St., Liverpool," the sextant used by Dr. David Livingstone, the African Explorer, and sold with his effects at Zanzibar by order of the Royal Geographical Society and there purchased by Capt. William Beadle of Salem who used it on several voyages and finally gave it to the Museum.

SEXTANT, POCKET OR BOX.

"W. Harris & Co., 50 Holborn, London and at Hamburg."
Brass, 3 inches in diameter, minor parts missing.

SOUNDING IRON.

Iron rod two feet long graduated in inches with a line to lower it. Used to find the depth of water in the hold of a vessel; it is dropped through the space left for the purpose at the side of the ship's pump.

SPY GLASSES.

Wooden barrel, taken from a British prize vessel by Capt. James Barr in a Salem privateer near the Irish coast in 1779, 32 inches long, short sliding tube. ¶ ANOTHER, 48 inches long, used on U. S. S. *Guerriere* during the Algerian War, 1815. ¶ ANOTHER, modern form, used by Enos Briggs, builder of the frigate *Essex*, 1799. ¶ ANOTHER, used by Nathaniel Bowditch, LL. D., compiler of the Navigator, when a Salem ship-master. ¶ OTHERS, "Smith and Bond, London," and several of similar form but not marked. ¶ ANOTHER, with copper tube 5 feet long, used by the Japanese at Nagasaki to watch for foreign ships, probably obtained from the Dutch and may be very old.

SLATES.

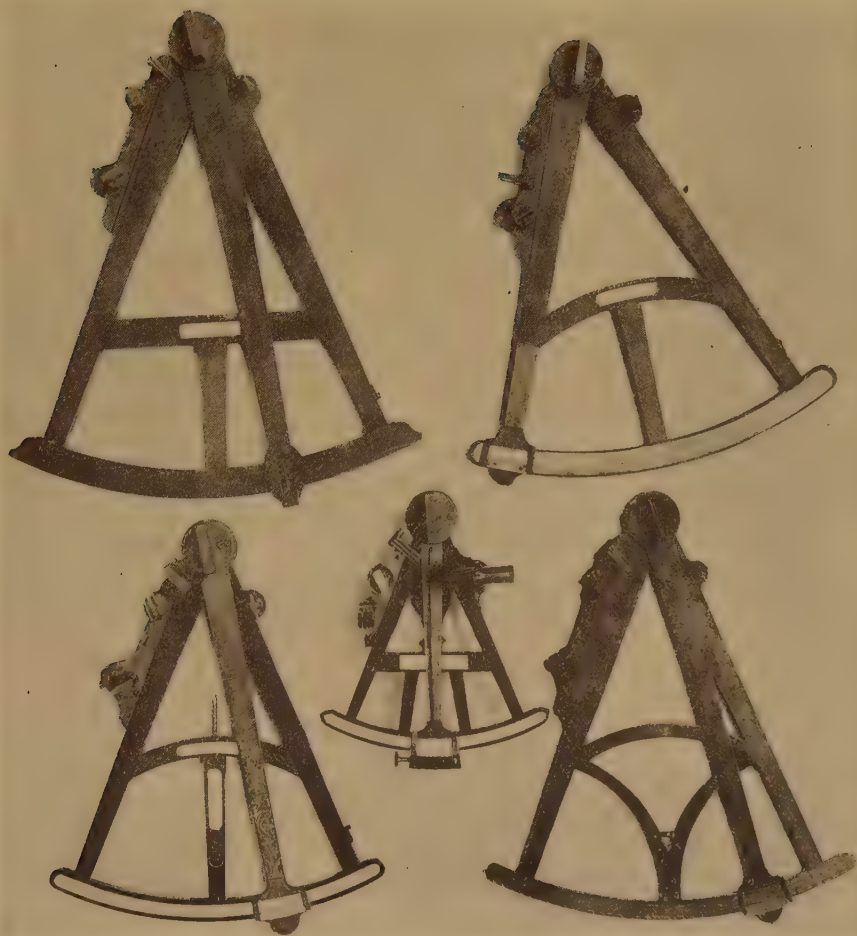
Hand slate used on the whaler *Progress* for figuring positions before entering the record of the day in the log-book. ¶ ANOTHER, from the counting room of Gamaliel Hodges, merchant of Salem.

TELESCOPE.

Ponchon's, for measuring distances, polished brass tube 25 inches long, sliding scale at side, in a wooden case.

THERMOMETERS.

Spirit, wooden frame, registering cold, "W. & S. Jones, Holborn, London," belonged to Rev. Dr. Prince of Salem, marked on back "May 5, 1817, \$4.25." ¶ ANOTHER, by the same makers, used by Dr. Edward A. Holyoke of Salem, 1825. ¶ ANOTHER, used on ships *Syren* and *Columbia* by Capt.



HADLEY QUADRANTS (OCTANTS)

Above, John Dupee, maker, 1755; John Gilbert, London, 1768. Below, Spencer Browning & Rust, London, about 1800; J. Urings, London, wholly metal. Center, Ncrie & Co., London, about 1840, modern form with telescopic eye-piece. The earlier forms have "back sights"

Edward A. Silsbee, 1853 - 1854. ☞ ANOTHER, Russian inscription, Reaumur and Fahrenheit, used on ship *George* of Salem, 1820. ☞ ANOTHER, portable 6 inches, centigrade scale. All but the first are mercurial.

TRANSIT, BLISS' SOLAR.

Telescope on brass stand, 11 inches.

WATER-TESTING APPARATUS (WATER-BOTTLE).

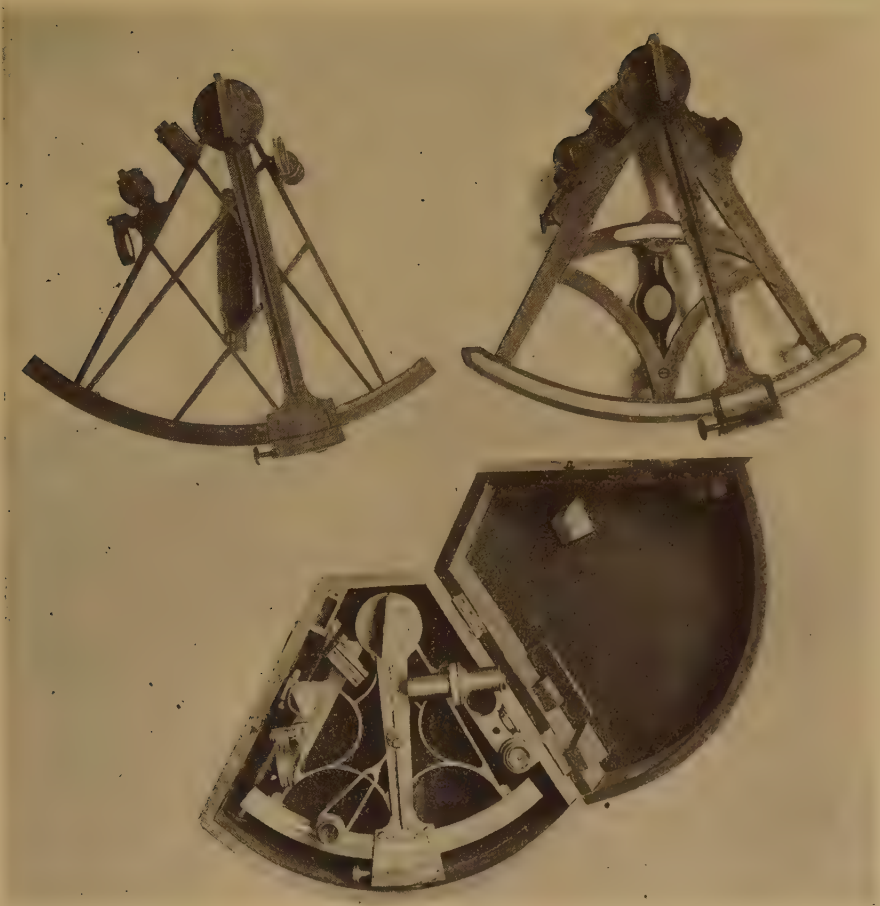
Bottle with netting, lead sinker and long line, arranged to be opened at any desired depth to obtain water for the purpose of testing, about 1850.

WATCHES.

Silver case, double, 1765, — "M. Hurst, London," showing the sort of time-piece used at sea before the days of chronometers. ☞ ANOTHER, gold case, double, — "John Jackson, London," about 1801, made to order for William Gray, merchant of Salem, for his daughter, Lucia Gray.

PORTRAITS

The portraits in the Peabody Museum are nearly all of Salem ship-masters and merchants engaged in foreign commerce, chiefly with China, Africa, South America and the Pacific. A few are portraits of trustees and officers of the Peabody Museum and of Orientals with whom the Salem merchants held business relations. The founders of the Salem East India Marine Society in 1799 are represented by Nathaniel Silsbee, Dudley Leavitt Pickman, Jacob Crowninshield, Benjamin Carpenter, Jonathan Hodges and Josiah Orne; and, in addition, Rev. William Bentley who may be called its Chaplain; the later Presidents of the Society by Nathaniel Bowditch, Richard and Nathaniel L. Rogers, William Fettyplace and Allen Putnam. The great merchants of Salem whose fleets of ships made their way into every sea are represented by portraits of Elias Hasket Derby, William Orne, William Gray, Edward Allen, Nathaniel West, Joseph Peabody, Pickering Dodge, Nathan Ward Neal and John Bertram. There are fifty-eight portraits of ship-masters in the collection. Among the artists of note whose work is found here are C. R. Leslie, Charles B. T. F. de St. Memin, James Frothingham, F. Alexander, Charles Osgood, Edgar Parker, Frank W. Benson and I. H. Caliga. There are no old portraits for the period covered is practically within the limits of the nineteenth century. The collection is in many ways a remarkable one and the portraits bring out the strength of character of the men who established the foreign commerce of the country and whose ships were the first to carry the American flag to so many distant ports, men of whom many in their maturity were called to important service in the State and Nation, — Silsbee as United States Senator, Gray as Lieut. Governor of Mass.,



SEXTANTS

Above, Bradford, London, about 1810; J. Bleuler, London, wooden frame, cld. Below, G. Gowland, Liverpool, the sextant used in Africa by Dr. Livingstone.

Jacob Crowninshield to Congress, Benjamin W. Crowninshield to President Madison's cabinet, while many others served as U. S. Consuls in distant countries notably in the East.

The fortunes amassed by the old merchants must be considered in connection with the times in which they lived and the wealth of the nation at that period. Now that we are living in an age which thinks in billions they were small, yet Elias Hasket Derby died in 1799, supposedly the richest man in America; William Gray in 1807 owned thirty-five square-rigged vessels, one-fourth of the tonnage of Salem; Joseph Peabody built, owned and freighted eighty-seven ships, and paid duties at the Salem Custom House on five cargoes brought in two of these of over \$500,000.00 while in all he shipped 7,000 seamen and advanced forty-five who entered his service as boys to the position of ship-master.

It is interesting to find here the portraits of merchants and rulers of foreign lands whose friendship with the Salem merchants is evidenced by their place in the collection, — Eshing, the Hong silk merchant of Canton in 1805, Nasserwanjee, a Parsee merchant of Bombay in 1803, Ahmet ben Haman, the representative of the Sultan of Muscat in 1835, and Seyyid Said who was "Sultan" of Zanzibar in 1850. Three life-size portrait clay figures (in the India section in the gallery of Weld Hall) of native merchants of Calcutta, with whom the merchants of Salem had constant dealings and friendly relations during the early half of the 19th century, have been preserved in the collection for nearly one hundred years. They are Rajkissen Mitter, 1838, Durgha Prasanna Ghose and Rajendra Dutte, 1848.

Among other portraits directly connected with history and development of the Peabody Museum are those of George Peabody, the founder of the trust in 1867, Col. Francis Peabody of Salem, the first President of the Board of Trustees, Prof. Edward S. Morse, Director, naturalist, and eminent authority on Japanese pottery, John Robinson, trustee since 1875 and officer of the museum, and John Henry Sears, for many years curator of geology and botany.

PAINTED PORTRAITS

The portraits are in oil unless otherwise stated and the sizes given are in inches.

AHMET BEN HAMAN. By Edward Mooney, 1840. 38 x 48.

Accredited representative from the Sultan of Muscat, Arabia, to President Van Buren, who came to this country in his own ship, the *Sultanee*, in 1840. This portrait came to the museum thru the son of William McMullan, Esq. of Salem, American consul at Zanzibar, to whom it was given by Ahmet.

AIKEN, WILLIAM B., 1814 - 1884. Painted about 1850. 20 x 24.

Ship-master of Salem.

ALLEN, EDWARD, 1735 - 1803. Head of a larger portrait cut down by Rev. William Bentley in 1816. [See Diary of William Bentley, vol. IV, p. 383.] 14 x 18.

Ship-master and merchant of Salem. Commanded schooner *Baltick*, 1765.

ALLEN, EDWARD, 1763 - 1845. 24 x 31.

Merchant of Salem.

ALLEN, JOHN FISKE, 1807 - 1876. Miniature.

Supercargo and merchant of Salem. Member E. I. M. Soc., 1832.  ALSO, cameo cut in Italy and pencil drawing from which it was cut.

BARR, JAMES, 1754 - 1848. Painted at Leghorn, 1806. 19 x 22.

Ship-master of Salem. Member E. I. M. Soc., 1799. Commanded privateer ship *Rover*, 20 guns, 100 men, 1781, and other privateer vessels and merchant ships.

BECKET, JOHN, 1791 - 1873. Painted abroad about 1820. 24 x 30.

Ship-master of Salem. Member E. I. M. Soc., 1827.

BECKET, JOHN, 1776 - 1816. Pastel by Horneman, 1811. 15 x 16.

Ship-master of Salem. Member E. I. M. Soc., 1806.

BENSON, SAMUEL, 1790 - 1862. 25 x 30.

Ship-master of Salem and factor for Boston mercantile house in India. Member E. I. M. Soc., 1822. Commanded brig *Reaper*, 1820 and bark *Eliza*, 1829.

BENTLEY, REV. WILLIAM, D. D., 1759 - 1819. By James Frothingham. 22 x 27.

Diarist, pastor of Second Church, Salem; assisted in forming the Salem East India Marine Society, 1799.

BERTRAM, JOHN, 1796 - 1882. By Edgar Parker, 1883. 26 x 48.

Ship-master and merchant of Salem, philanthropist. Member E. I. M. Soc., 1868. Born in the island of Jersey; after an adventurous sea life in an American privateer and as commander of the brig *Velocity* and ship *Black Warrior*, he established a business house in Salem and Zanzibar and also carried on trade with Europe, South America and California. He founded and generously endowed many institutions in Salem. [See Osgood and Batchelder, *Sketch of Salem*, p. 134.]

BLACK HAWK, 1767 - 1838. 26 x 40.

Noted American Indian of the Sauk and Fox tribe.

BLAKE, ROBERT, 1599 - 1657. Probably an early copy. 20 x 24.

British Admiral.

BOWDITCH, NATHANIEL, LL. D., 1773 - 1838. By Charles Osgood, 1835. 48 x 66.

Eminent mathematician, compiler of the "Navigator," 1801. Member E. I. M. Soc., 1800 and President, 1820 - 1823. Commanded the ship *Putnam*, 1802. The nautical instruments used by Dr. Bowditch and his writing table are preserved in the museum collection.

BRIDGES, HENRY GARDNER, 1789 - 1849. Painted about 1834. 25 x 28.

Ship-master of Salem. Member E. I. M. Soc., 1822. Commanded ship *Janus*, 1829.

BRIGGS, JAMES BUFFINGTON, 1790 - 1857. Painted abroad. 21 x 26.

Ship-master of Salem. Member E. I. M. Soc., 1821. Commanded ship *Emerald*, 1836.

BROOKS, JOHN FRANKLIN, 1838 - 1914. By Frank W. Benson, 1914. 38 x 48.

Merchant of Salem and Boston.

BROWN, WILLIAM, 1769 - 1802. Painted abroad. 20 x 24.

Ship-master of Salem. Member E. I. M. Soc., 1800. Commanded ship *Brutus* lost on Cape Cod, Feb. 22, 1802.

BROWN, WILLIAM, 1783 - 1833. Copy. 24 x 32.

Ship-master of Salem. Member E. I. M. Soc., 1825.

BUFFINGTON, JAMES, 1798 - 1881. Painted abroad. 20 x 25.

Ship-master of Salem. Member E. I. M. Soc., 1869.

BURRILL, JOSIAH G., 1784 - 1832. 19 x 26.

Ship-master of Salem.

CARNES, JOHN, 1755 - 1796. Probably painted about 1783. 24 x 30.

Ship-master of Salem and Beverly. Commanded the Revolutionary privateers *Gen. Lincoln*, *Hector*, and *Montgomery*. An interesting portrait in naval uniform with a ship at the left, wearing what is evidently intended for the American flag adopted June 14, 1777, and another at the right with the British ensign.

CARPENTER, BENJAMIN, 1751 - 1823. Probably painted in Europe. 30 x 40.

Ship-master of Salem. Member E. I. M. Soc., 1799, and President, 1806 - 1808, 1811 - 1812. A fine and interesting portrait. Commanded the ship *Massachusetts* of Boston, 1789 and had previously commanded the first cartel sent from this country to England in the War of the Revolution. He built the house on Federal St. opposite Carpenter St., which was named for him. [See Harrison, *The Stars and Stripes*, p. 136.]

CLEVELAND, GEORGE WILLIAM, 1812 - 1848. By J. Metzger, Antwerp, 1835. 16 x 18.

Merchant of Salem.

CLEVELAND, WILLIAM, 1777 - 1842. By St. Memin. 16 x 21.

Ship-master of Salem. Member E. I. M. Soc., 1821.

COOK, Capt. JAMES, 1728 - 1779. By M. Corné after early engraving, 1803. 21 x 30.

English navigator.

CROWNINSHIELD, BENJAMIN, 1785 - 1836. Pastel by Miss Mary Gulliver, 1890, after a miniature. 24 x 32. ☞ ALSO, painting in oil, later in life. 27 x 34.

Ship-master of Salem. Member E. I. M. Soc., 1799. Commanded the privateers *John* and *Alexander* in the War of 1812.

He was sailing-master of his cousin George Crowninshield's *Cleopatra's Barge* on the Mediterranean trip in 1817.

CROWNINSHIELD, GEORGE, 1766 - 1817. Crayon outline after contemporary drawing. 13 x 18.

Ship-master and merchant of Salem. Commanded the ship *Belisarius*, 1794, and in 1813 chartered and took the brig *Henry* to Halifax for the bodies of Capt. Lawrence and Lt. Ludlow of the ill-fated *Chesapeake*. He owned and sailed to the Mediterranean in 1817, the yacht *Cleopatra's Barge*, the first ocean going American yacht. [See References.]

CROWNINSHIELD, JACOB, 1770 - 1818. By Robert Hinkley after an early miniature. 26 x 33.

Ship-master and merchant of Salem. Member E. I. M. Soc., 1799, and Treasurer. Commanded ship *America* (2d), 1797, member of U. S. Congress, 1802, until his death in Washington, 1808. He was appointed Secretary of the Navy by President Jefferson in 1806 but declined to serve on account of ill health.

DERBY, ELIAS HASKET, 1739 - 1799. By James Frothingham. 25 x 31.

Merchant of Salem and one of the most eminent and successful merchants of his time in America. [See Osgood and Batchelder, *Sketch of Salem*, p. 130; Peabody, *The Derbys of Salem*, E. I. Hist. Coll., vol. XLIV, p. 193.]

DODGE, PICKERING, 1778 - 1833. By George Southward after James Frothingham. 25 x 31.

Merchant of Salem.

EAGLESTON, JOHN HENRY, 1803 - 1884. By Charles Osgood. 28 x 36.

Ship-master of Salem. Member E. I. M. Soc., 1829. Commanded vessels to the Fiji islands, 1830 - 1840; the ship



CAPT. JOHN CARNES
1755-1796



CAPT. WILLIAM CLEVELAND
1777-1842
By St. Memin

Emerald, 1833; the brig *Mary and Ellen*, the first vessel to sail from Massachusetts to California on the news of the discovery of gold, October 28, 1848; the bark *Edward Koppisch*, 1854.

ELKINS, HENRY, 1761 - 1836. Pastel by Hirschmann, Holland, 1791, oval. 9 x 12.

Ship-master of Salem. Member E. I. M. Soc., 1800. Commanded ships *Juno*, *Ulysses*, *Atlantic* and brig *Telemachus*.

ESHING. By a Chinese artist, 1809. 22 x 27.

Hong merchant of Canton, China, early 19th century.

FETTYPLACE, WILLIAM, 1780 - 1867. By Charles Osgood. 25 x 30.

Merchant of Salem. Member E. I. M. Soc., 1816, and President, 1832 - 1836.

FISKE, JOHN BROWN, 1804 - 1881. By B. C. Schiller, 1846. 30 x 41.

Ship-master of Salem. Member E. I. M. Soc., 1851.

FULLER, THOMAS, 1812 - 1906. By a Chinese artist. 15 x 19.

Ship-master of Salem. Member E. I. M. Soc., 1869. Last survivor of the company on the brig *Mexican* when attacked by pirates, 1832.

GALLUP, JOHN LOVETT, 1811 - 1853. Painted about 1830. 21 x 27.

Ship-master of Beverly.

GALE, SAMUEL, 1783 - 1829. 18 x 24.

Ship-master of Salem. Member E. I. M. Soc., 1827. Lost in brig *Indus*, 1829.

GILLIS, JAMES DUNLAP, 1798 - 1835. By R. T. Furness, 1909, after F. de Braekleer of Antwerp, 1826. 27 x 33.

Ship-master of Salem. Member E. I. M. Soc., 1823. Capt. Gillis contributed many important nautical observations to the U. S. government in the interest of commerce and security of navigation which received acknowledgement in its publications. He died on board of the ship *Equator* of which he was in command.

GRAY, WILLIAM, 1750 - 1825. Copy after Gilbert Stuart. 28 x 38.

Eminent merchant of Salem, Lieut. Governor of Massachusetts. ¶ ALSO, a marble bust by Henry Dexter, 1806 - 1876. [See Edward Gray, William Gray of Salem, Boston, 1914.]

HARADEN, CAPTAIN, by George Furze, Leghorn, 1807. 18 x 22.

Ship-master (?) of Gloucester, Mass. The portrait came from Gloucester and was thought to be Capt. Jonathan Haraden, the Revolutionary privateersman, who came from Gloucester to Salem, but he died in 1803.

HOFFMAN, CHARLES, 1797 - 1878. By Charles Osgood. 29 x 36.

Ship-master and merchant of Salem. Member E. I. M. Soc., 1869. Commanded schooner *Fredonia*, 1829; later, merchant engaged in the West Coast of Africa trade owning many vessels.

KING, HENRY, 1783 - 1834. Painted abroad. 17 x 22.

Ship-master of Salem. Member E. I. M. Soc., 1822. Commanded ship *Clarissa* of Boston, 1818.

KING, HENRY FRANKLIN, 1811 - 1888. By Charles Osgood. 24 x 31.

Ship-master of Salem, student of pomology and kindred subjects. Son of Captain Henry King.

KING, ROBERT WATTS, 1814-1842. 31 x 40.  ANOTHER, similar but small, copy of first. 10 x 12.

Ship-master of Salem. Member E. I. M. Soc., 1840. Son of Capt. Henry King.

JOHNSON, WILLIAM, 1796 - 1837. Painted abroad. 22 x 30.

Ship-master of Salem.

LANDER, WILLIAM, 1788 - 1834. Painted abroad. 17 x 22.

Ship-master and merchant of Salem. Member E. I. M. Soc., 1822. Commanded brig *Romp* 1809.

LEFAVOUR, JOSEPH, — - 1853. 25 x 32.

Ship-master of Salem.

LENDHOLM, FREDERICK, 1820 - 1863. Painted abroad. 20 x 24.

Ship-master of Salem. Commanded bark *Star*, 1849 and ship *John Bertram*, 1851.

LENDHOLM, REBECCA M., 1819-1872. A companion portrait. 20 x 24.

Wife of Capt. Lendholm.

MCLEAN, HUGH, 1770 - 18—, Painted in Palermo, 1809. 24 x 30.

Ship-master.

MORSE, PROF. EDWARD S., 1838 - ——. By Frank W. Benson, 1913. 34 x 42.

Director of the Peabody Museum of Salem since July, 1880.

MUGFORD, WILLIAM, 1762 - 1840. Pastel, foreign. 10 x 12.

Ship-master of Salem. Member E. I. M. Soc., 1801. Commanded ship *Ulysses*, 1804, and received gold medal of the American Philosophical Soc., 1804, for temporary rudder devised by him.

NASSERWANJEE, 17— - 18—. Painted, in India, 1802. 28 x 37.

Parsee merchant of Bombay, India.  ALSO, a life-size figure, head and hands probably carved by a Salem wood-carver, with the costume given by Nasserwanjee to the E. I. M. Soc. He was a friend and business correspondent of Salem merchants.

NEAL, NATHANIEL WARD, 1797-1850. By Francis Alexander. 29 x 36.

Merchant of Salem.

ORNE, JOSIAH, 1786 - 1825. 20 x 26.

Ship-master and merchant of Salem. Commanded ship *Malabar*, 1820.

ORNE, WILLIAM, 1752 - 1814. 17 x 21.

Merchant and large ship owner of Salem.

PEABODY, BRACKLEY ROSE, 1798 - 1874. 26 x 34.

Ship-master of Salem. Member E. I. M. Soc., 1842. Served on privateer *Surprise*, 1814, commanded ships *Borneo*, *Exchange*, *Madagascar*, 1840 - 1855.

PEABODY, COL. FRANCIS, 1801 - 1867. By Frances Chamberlain after Richard Stagg. 29 x 36.

Merchant of Salem. First President of the Trustees of the Peabody Museum of Salem, 1867.

PEABODY, GEORGE, 1795 - 1869. By A. Bertram Schell, 1869. 48 x 66.

Merchant and banker of London, philanthropist. Founder of the Peabody Museum of Salem, 1867.  ALSO, bronze medallion by A. Baer, oval. 12 x 14. [See Hannaford, *Life of George Peabody*; various encyclopedias, etc., for benefactions.]

PEABODY, JOSEPH, 1757 - 1844. By Charles Osgood. 28 x 66.

Merchant of Salem. After an adventurous life in Revolutionary privateers, he bought and commanded the schooner *Three Friends* in which he made several voyages, but soon gave up the sea for mercantile pursuits and became one of the most eminent merchants of Salem. [See Paine, *Ships and Sailors of Old Salem*, p. 225.]

PHIPPS, JOHN ADAMS, 1803 - 1866. Painted abroad. 23 x 27.

Ship-master of Salem.

PICKMAN, DUDLEY LEAVITT, 1779 - 1846. By A. Hartwell after Chester Harding. 30 x 36.

Merchant of Salem. Member E. I. M. Soc., 1800, and President, 1817 - 1820.

POTTER, JOHN, 1781-1820. Painted abroad about 1807, oval. 17 x 21.

Ship-master.

PRATT, JOSEPH, 1754 - 1832. By Henry C. Pratt, son of Captain Pratt. 25 x 30.

Ship-master of Salem. In the American Revolution he commanded Elias Hasket Derby's privateer ship *Grand Turk*, 28 guns, 140 men.

PRESTON, JOSEPH, 1780 - 1840. By Michael Vervoort of Antwerp, 1820. 27 x 32.

Ship-master of Salem. Member E. I. M. Soc., 1821. Commanded brig *Wild Goose*, 1817.

PUTNAM, ALLEN, 1794 - 1868. By Charles Osgood. 22 x 26.

Ship-master and merchant of Salem. Member E. I. M. Soc., 1821, and President, 1857 - 1864. Commanded brig *Governor Endicott*, 1833.

REITH, JOHN 17— - 18—. Painted abroad. 14 x 17.

Ship-master of Salem.

REYNOLDS, STEPHEN, 1782 - 1857. By J. M. Stanley, Honolulu, 1848. 26 x 32.

Of West Boxford, Mass. Harbor-master of Honolulu, H. T., where he resided from 1823 - 1855.

RICHARDSON, ADDISON, 1804 - 1871. Miniature.

Ship-master. Commanded ships *Charlemagne*, 1828 - 1838, *Duchesse d'Orleans*, 1838. [See Richardson memorial collection in Marine Room.]

RICHARDSON, ISAAC, 1796 - 1834. Painted abroad. 12 x 18.

Ship-master. Brother of Captain Addison Richardson.

ROBINSON, JOHN, 1846 - ——. By Frank W. Benson, 1916. 38 x 48.

Honorary member E. I. M. Soc., 1869. Trustee Peabody Museum of Salem since 1875.

ROGERS, JOHN WHITINGHAM, 1786 - 1872. By Miss Georgine Campbell, 1916. 29 x 36.

Merchant of Salem. Member E. I. M. Soc., 1840.

ROGERS, NATHANIEL L., 1785 - 1858. 9 x 11.

Ship-master and merchant of Salem. Member E. I. M. Soc., 1813, and President, 1820 - 1821. Commanded ship *Java*, 1810; opened American trade with Australia.

ROGERS, RICHARD SALTONSTALL, 1790 - 1823. By Robert Hinkley, 1888. 26 x 33.

Merchant of Salem. Member E. I. M. Soc., 1819, and President, 1836 - 1839. The three Rogers members of the E. I. M. Soc. were brothers and together were engaged in mercantile pursuits in Salem.

ROPES, ANDREW M., 1830 - 1910. Painted abroad. 18 x 24.

Ship-master of Salem. Commanded ship *Raduga* of Boston, 1863.

RHUEE, THOMAS, ——— - 1814. Painted abroad. 17 x 20.

Ship-master of Salem. Member E. I. M. Soc., 1805.

SAFFORD, JOSHUA, 1779 - 1843. Painted abroad, 1835. 15 x 19.

Ship-master of Salem. Commanded brig *Laura* of Salem after 1827.

SAID BIN SULTAN, SEYYID (PRINCE), 1804 - 1856. Painted about 1855 by Lieut. Lynch. 11 x 13. ❀ ANOTHER, copy of the first, by George Southward of Salem. 10 x 12.

"Sultan" of Zanzibar. Seyyid Said made a treaty with the United States in 1833 and, beginning with Richard Palmer Waters in 1836, eleven Salem ship-masters and merchants in turn followed as American Consuls at Zanzibar. With the Consuls and merchants Seyyid Said had constant intercourse. The museum possesses several letters from Seyyid Said, the Imaum of Muscat, and other native rulers and merchants, and two Aden coffee contracts, all beautifully inscribed in Arabic characters. One letter, about 1851, from the Sultan to

Michael Shepard, Esq., of Salem, refers to a diamond ring which he sends him; the ring itself came into possession of the museum thru the kindness of a member of the family of Mr. Shepard.

SAUL, THOMAS, 1787 - 1875. Painted abroad. 24 x 28.

Ship-master of Salem. Member E. I. M. Soc., 1820. Captain Saul was the last custodian of the society's museum previous to the transfer to the Peabody Museum Trustees in 1867.

SCOBIE, JOHN J., 1808 - 1857. Painted abroad about 1845. 10 x 12.

Ship-master of Salem and Boston. The ship in which he made his last voyage was never heard from after leaving port.

SEARS, JOHN HENRY, 1843 - 1910. By I. H. Caliga, 1908. 32 x 41.

Curator of botany, mineralogy and geology, at the Peabody Museum of Salem, 1892 - 1910.

SILSBEE, NATHANIEL, 1773 - 1850. By A. Hartwell after Chester Harding. 30 x 36.

Ship-master and merchant of Salem. Member E. I. M. Soc., 1799. United States Senator from Massachusetts, 1826 - 1835.

SMITH, SAMUEL, 1798 - 1838. 24 x 30.

Ship-master of Salem.

STORY, WILLIAM, 1774 - 1864. Probably painted in China. 22 x 26.

Ship-master of Salem. Commanded the ships *Marquis de Somerulas*, 1800; *Friendship*, 1803.

TOWNSEND, PENN, 1772 - 1846. Painted abroad. 24 x 30. ☞ ALSO, miniature.



AHMET BEN HAMAN
High official of Muscat.



SEYYID SAID
Sultan of Zanzibar.



ESHING
Merchant of Canton.



NASSERWANJEE
Merchant of Bombay

PORTRAITS OF ORIENTALS

Ship-master of Salem. Commanded schooners *Olive Branch*, 1793; *Whim*, 1795; brig *Rambler*, 1801; brigantines *Martha*, 1803; *Telemachus*, 1809; brig *Eunice*, 1817 and privateer schooners *Macedonian* and *Frolic* in the War of 1812; he was a Lieutenant in the U. S. Revenue service.

UPTON, CHARLES, 1824 - 1865. 25 x 31.

Ship-master of Salem. Commanded bark *Edward Koppisch*, 1852.

VESPUCCI, AMERIGO, 1451 - 1512. An old painting, formerly in the Old Boston Museum, Tremont St., Boston. 21 x 24.

Discoverer, navigator.

WARD, ANDREW, 1793 - 1860. By Charles Osgood. 25 x 31.

Ship-master of Salem. Member E. I. M. Soc., 1830. Made the first entry at Zanzibar in the (then an unusual rig) three-masted schooner *Spy* in 1827 and commanded the bark *Said bin Sultan*, 1856.

WARD, SAMUEL CURWEN, 1767 - 1817. 18 x 23.

Supercargo on Salem vessels; clerk on the voyage of the *Cleopatra's Barge* to the Mediterranean, 1817.

WARD, WILLIAM RAYMOND LEE, 1811 - 1898. 22 x 26.

Supercargo and merchant of Salem. Son of Samuel Curwen Ward.

WELD, CHARLES GODDARD, M. D., 1858 - 1911. By Frederick Quinby of Boston, 1918. 30 x 36.

Benefactor of the Peabody Museum of Salem.

WEST, NATHANIEL, 1756 - 1851. By C. R. Leslie. 28 x 36.

Ship-master, privateersman and merchant of Salem. After many adventures in early Revolutionary privateers, he commanded the ship *Black Prince*, 18 guns and 160 men, and the ships *Junius* and *Oliver Cromwell*. As a merchant he owned many famous Salem ships. [See Paine, *Ships and Sailors of Old Salem*, p. 207.]

WHEATLAND, RICHARD, 1762 - 1830. Copy of a foreign painting. 18 x 24.

Ship-master and merchant of Salem. Member E. I. M. Soc., 1800. In early life he was in the British navy but settled in Salem about 1783. Commanded the ship *Perseverance* and was at Canton, China, in 1798, and successfully engaged a French privateer in our naval war with France in 1799. [See letter and account in Hurd, *History of Essex County*, vol. I, p. 68.]

WHITE, GEORGE F. 19 x 24.

Ship-master of Salem about 1840.

WHITTREDGE, HENRY TRASK, 1794 - 1830. Painted about 1820. 25 x 32.

Ship-master of Salem. Member E. I. M. Soc., 1823.

WINN, FRANCIS AUGUSTUS. Painted about 1840. 18 x 24.

Ship-master of Salem.

SILHOUETTES

CHEEVER, JOSIAH CHOATE, 1809 - 1851.

CLEVELAND, GEORGE, 1781 - 1840. "Bache's patent" (stamped).

Ship-master of Salem. Member of E. I. M. Soc., 1821, and President, 1827 - 1830.



DURGHA PRASANNA GHOSE



RAJKISSEN MITTER



RAJENDRA DUTTE

LIFE-SIZE CLAY PORTRAIT FIGURES OF NATIVE CALCUTTA MERCHANTS

CLEVELAND, ELIZABETH (HODGES).

Wife of Capt. George Cleveland.

EMERY, CAPTAIN NOAH. Cut by Moses Chapman about 1835.

Ship-master.

GOODHUE, HON. BENJAMIN, 1784 - 1814. Full length.

Merchant of Salem. U. S. Senator, 1784 - 1789.

HODGES, BENJAMIN, 1754 - 1806. "King" (stamped).

Ship-master. Member E. I. M. Soc., 1799, and President
1799 - 1806.

HODGES, MRS. BENJAMIN. "King" (stamped).

Wife of Capt. Benjamin Hodges.

HODGES, JONATHAN, 1764 - 1837.

Ship-master of Salem. Member E. I. M. Soc., 1799, and
first secretary of the society, 1799 - 1801.

MANSFIELD, CHARLES, 1801 - 1868.

Ship-master of Salem. Member E. I. M. Soc., 1835.

PICKMAN, DUDLEY LEAVITT, 1779 - 1846.

[See Painted Portraits.]

RHOADES, CHARLES, 1823 - 1862. Full length.

Ship-master of Salem.

ROBINSON, JAMES. Cut by Moses Chapman about 1835.

Ship-master.

SAUNDERS, JONATHAN P., 1785 - 1844. "Bache's patent" (stamped).
Supercargo of Salem.

VANDERFORD, BENJAMIN, 1787 - 1842.

Ship-master of Salem. Member E. I. M. Soc., 1820. On
the Wilkes Exploring Expedition, 1837 - 1842, at the time of
his death.

WEST, NATHANIEL, 1756 - 1851. Full length.

[See Painted Portraits.]

WEST, CAPTAIN. Cut by Moses Chapman about 1835.

WILLIAMS, CAPTAIN. Cut by Moses Chapman about 1835.

WILLOBY, CAPTAIN. Cut by Moses Chapman about 1835.

STATUARY

GRAY, WILLIAM, 1750 - 1825. Marble bust by Henry Dexter.

Salem merchant. [See Painted Portraits.]

DUTTE, RAJENDRA. Life-size figure, seated. A gift to the museum
in 1848.

Native merchant of Calcutta, India.

GHOSE, DURGHU PRASANNA. Life-size figure, seated. A gift to the
museum before 1850.

Native merchant of Calcutta, India.

MITTER, RAJKISSEN. Life-size figure, seated. A gift to the museum
in 1838.

Native merchant of Calcutta, India.



YAMQUA
Merchant of Canten. Head and hands carved by
Samuel McIntire. 1801.



CHINESE MANDARIN
Head and hands carved by Joseph True. 1838.

The last three figures are moulded in clay, are seated in chairs made in India and are dressed in native costumes. [See *Other Merchants and Sea-Captains of Old Boston*, brochure, State Street Trust Company, 1919, p. 44, for account of Radhakissen Mitter, head of the mercantile house of Radhakissen Mitter, Rajkissen Mitter & Co. of Calcutta.]

NASSERWANJEE. Life-size figure, in a costume given by him to the museum in 1803. The head and hands were carved by a Salem wood-carver, possibly Samuel McIntire, at the same date.

Parsee merchant of Bombay, India. [See *Painted Portraits*.]

YAMQUA. Life-size figure, dressed in a costume of his own, brought from China in 1801 by Capt. Benjamin Hodges. The head and hands were carved by Samuel McIntire, the famous Salem wood-carver and architect; the museum has in its possession the original bill for the work. The face is wonderfully well done and was probably carved from some drawing or painting.

Hong merchant of Canton, China, 1801.

MANDARIN, CHINESE. Life-size figure, dressed in a costume given to the E. I. M. Society by Abiel Abbot Low in 1838. The head and hands were carved by Joseph True, wood-carver, of Salem.

THE COLLECTION OF FLAGS

A large and interesting collection of flags has incidentally been acquired in connection with the development of the Marine Room. They vary in size from two or three to one-hundred and forty square feet. As it is impossible to exhibit them constantly on account of the great amount of space required, they are cataloged, preserved in tin boxes against the attacks of moths, and may readily be shown to persons desiring to see any particular ones. Individual flags and groups are shown from time to time in special exhibitions and some of the ship flags are used for decoration on public occasions. Thru the changes arising from the Great War in company and regimental organizations, many local companies and regiments have ceased to exist as formerly or do so under very different conditions. A number of the old organizations have deposited their colors with the museum for preservation, — the Salem Cadets, the Salem Light Infantry, the Eighth Regiment Massachusetts National Guard, the Fifteenth Regiment Massachusetts State Guard, and by bequest the colors of the Twenty-third Regiment of United States Infantry. It is planned in the future to arrange all of these in a special case.

In addition the collection includes a number of charts in colors of the house-flags and private signals of the Salem merchants, two of the charts being over one hundred years old. A card catalog of these charts and of flags on many of the ship pictures was made in 1910 by Mr. Macpherson, each flag being shown on a separate card in colors with a reference to the chart or picture from which it was taken; this catalog contains 300 cards.

The museum also has a collection of miniature flags, photographs, maps, prints, etc., to show the evolution of the American flag and to illustrate other flags used since the period of discovery in the territory

at present covered by the United States. When on exhibition the collection fills the entire corridor case 36 feet long, 7 feet high. It has been lent to a number of museums and libraries for exhibition.

AMERICAN

THE ORIGINAL "STAR SPANGLED BANNER." Pieces, three inches square each, of the red, white and blue of the American flag which flew over Fort McHenry on the night of September 12, 1814, when Francis Scott Key, detained for the time as a prisoner of war in the hands of the British, composed the national anthem, "The Star Spangled Banner." This precious relic is absolutely authenticated through continuous ownership in the Preble family until placed in the Museum, 1913.

COLORS, National and Regimental, of the Twenty-third U. S. Infantry, Philippine War service.

COLORS, National and State, of the Eighth Regiment, Massachusetts National Guard.

COLORS, National and State, of the Second Corps of Cadets of Salem.

COLORS, National, State and markers, of the Salem Light Infantry.

COLORS, National and State, of the Fifteenth Regiment, Massachusetts State Guard.

COLORS of the Essex Guards of Salem, 1814, white silk with central designs painted by Samuel Bartoll, and with original staff, tassels and supporter.

AMERICAN FLAGS, three, post, garrison and storm, used by Col. Philip Reade, 23d U. S. Infantry, while in command, of the Military Department of Mindanao, P. I., 1903 - 1905.

AMERICAN FLAG. Garrison flag of Eighth Regiment, Mass. National, Guard, while in Cuba during the Spanish-American War.

AMERICAN FLAG used by Albert G. Browne of Salem, on the office of the U. S. Treasury, Beaufort, S. C., 1864.

AMERICAN FLAG made by a native tailor at Zanzibar for Edward D. Ropes, Esq., of Salem, for his use as U. S. Consul at that port.

AMERICAN JACK, also American flag, with unusual arrangement of the stars, about 1823.

AMERICAN FLAG, small, worn by a tender of the yacht *America* about 1865.

AMERICAN FLAG, silk, from the yacht *Cleopatra's Barge*, 1817, with fifteen stripes and fifteen stars.

AMERICAN FLAG worn by the bark *Dragon* of Salem, 1850.

AMERICAN PENNANT worn by the ship *Ion* about 1870.

AMERICAN JACK worn by the U. S. S. *Kearsarge* at the time of her loss on Roncador Reef in 1894.

AMERICAN FLAG, small, and Massachusetts State flag, large, used at the launching of the U. S. S. *Salem*, 1907.

AMERICAN FLAG worn by the brig *Scion* of Salem, Capt. Nathaniel Weston, 1825.

AMERICAN FLAG and pennant worn by the ship *R. C. Winthrop*, 1870.

AMERICAN FLAG worn by ship *Witch of the Wave* of Salem, 1851.

AMERICAN FLAGS used in Salem for patriotic display during the Civil War, the Spanish War, the Mexican Border service, and the Great War.

FLAG, first U. S. Army Transport flag worn by a vessel entering Manila.

RED-CROSS FLAG used on a Salem vessel about 1873.

HOUSE SIGNAL FLAG of John F. Brooks, merchant of Salem and Boston,
1870 - 1914.

HOUSE SIGNAL FLAG of Benjamin A. West, merchant of Salem, 1850-
1860.

THIRTY-EIGHT SHIP SIGNAL FLAGS used on bark *Dragon*, ship *Witch-
of-the-Wave* and other Salem ships, 1845 - 1860.

FLAG, red, on short pole, used to mark a captured whale, from a New
Bedford whaler.

EUROPEAN

BRITISH JACK, large, given before 1830 to Capt. Nathaniel Weston
of Salem by the officer of a British Naval vessel in recognition
of the rescue of seamen of the British Navy by Capt. Weston.

GERMAN and RUSSIAN IMPERIAL FLAGS, large saluting flags, from
U. S. S. *Olympia*, used by Admiral Dewey in Manila Bay, 1898.

ITALIAN FLAG, large, saluting flag of U. S. Navy.

PORTUGUESE FLAG, large.

SPANISH FLAG, large, from mail steamer captured at Santiago, Cuba,
1898.

MISCELLANEOUS

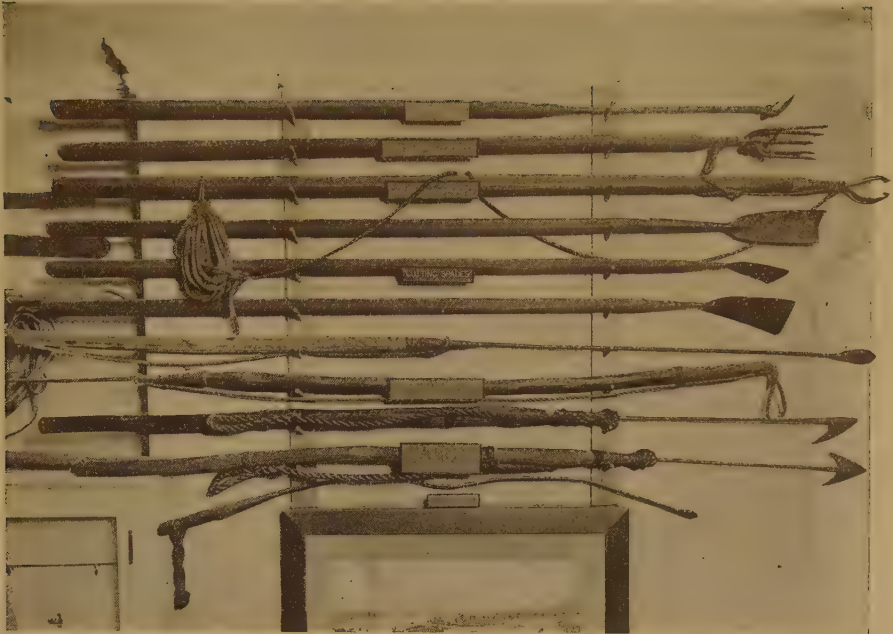
FOURTEEN FLAGS of foreign nations, each two by three feet, bunting,
from Philadelphia, 1876.

FLAGS, native, from China, Cantonese Artillery, Boxer rebels of
China; Japan; Korea; Philippine States.

SUMMARY OF OTHER COLLECTIONS IN THE MARINE ROOM

THE WHALING COLLECTION.

Arranged in the western corridor cases are the objects illustrating the natural history of whales and the whaling industry, beginning with small relief models and drawings of the different species of whales, a complete skeleton of a porpoise (a skeleton of a black-fish twelve feet long taken on Beverly bar in 1873 is in the natural history hall above), whales' teeth, baleen (the so-called whale-bone of commerce), a "bonnet," which is a hard excrescence formed on the frontal portion of the right whale, usually infested by parasitic crustaceans and may be caused by them; ambergris, whale and sperm oils, crude and refined, "scraps," whale leather, etc. The whale fishery is represented by rigged models of whaling vessels, a Norwegian bomb harpoon used on steam whaler, hand and bomb-lances, bomb-lance shoulder guns, Greener whaling gun and Pierce harpoon gun, mincing knife, cutting spades and other appliances; also, objects made by sailors on the long whaling voyages. Among the builder's hull models of whaling vessels is one of the bark *Progress* commanded by Capt. James Dowden, famous for his arctic experiences. [See McKibben, *The Whaling Disaster of 1871*, N. E. Magazine, June, 1898.] In 1893 the *Progress* was taken to Chicago and exhibited at the World's Fair. It was from the Chicago exhibition, through the gift of the Field Museum, that the foundation of this whaling collection was made in 1907. While it is not intended to make the whaling exhibit exhaustive as is so admirably done at the museum of the Old Dartmouth Historical Society at New Bedford, the fact that for twenty-five years whaling was conducted from Salem and Lynn, makes a typical collection illustrating the whaling industry very appropriate as well as an important



WHALING IMPLEMENTS, MOUNTED READY FOR USE

From above: Blubber fork; grains (2), for handling blubber, etc.; cutting spades (3); lances, for killing whales at close quarters (2); single and two fluted hand harpoons, old type; head needle.



WHALING GUNS

From above: Brass Breech-loading bomb-lance shoulder gun; two forms of muzzle-loading bomb-lance shoulder guns; Greener harpoon gun

adjunct to our Essex County educational institutions. There is also a model 28 feet long, illustrating the fishing industries of Essex County, — netting, line fishing, lobster trapping, etc.

FIGUREHEADS.

So far as known there is no large figurehead of any old Salem ship in existence. The collection includes the figurehead, a life-size portrait bust painted in colors, of the bark *Solomon Piper*, wrecked on Cape Cod in 1861; the billet-head of the ship *Favorite*, wrecked on Baker's Island in 1855; a small figurehead said to have been made by Samuel McIntire, the famous Salem carver and architect; it certainly is old and the figure of Liberty appears to display the head of John Hancock on the shield she carries. There is a small, well cut eagle from the yacht *Nellie G.*, and a scroll from a Rockport fishing vessel. A large billet-head of bold scroll carving about seven feet by three, very much decayed but which has been restored, is attributed to the U. S. S. *Constitution*. Also, awaiting a suitable place for its display is the metal figurehead of the U. S. S. *Salem*, a shield with scroll-work wings. This is very heavy but it is hoped to build it into a wall at some future time. [See also under figureheads in cabinet of folios for many photographs, drawings and cuts of figureheads.]

SEA-JOURNALS AND LOG-BOOKS.

Beginning with the foundation of the Salem East India Marine Society in 1799, an effort was made to form a collection of log-books and sea-journals, so that the observations recorded should be of service to future navigators, for at that time there were no charts by which the Salem ship-masters could navigate their ships on voyages to regions new to the commerce of that day. In recent years the Essex Institute has undertaken the care and cataloging of all log-books and sea-journals received, in connection with its library work. The collection is kept in the "fire-proof" of the Institute and now contains 1200 logs and journals. It includes all the early logs and journals, with their copious notes and observations, kept by the members of

the East India Marine Society and all logs since received by the Peabody Museum, besides the Institute's own large collection. These logs may be consulted at the Institute under proper restrictions. A duplicate card catalog of the entire collection is kept at the Marine Room of the Peabody Museum where it may be referred to at any time. Persons having logs either old or recent are urged to add them to this collection for altho of minor interest individually, when a part of a large collection they become important and of great assistance to students of maritime history and commerce.

SHIP'S CHESTS, SEA CHESTS, CHART CHESTS AND MEDICINE CHESTS.

The oldest chest is a ship's chest of 1750; the oldest sailor's chest is one marked "Isaac Smith 1772," others date from that to 1840. The chests are mostly of pine or other wood, painted; one chart chest is of teak. One of the medicine chests is from a Salem whaler of 1838; another, was carried all over the world by Capt. Joseph Hammond, 1830 - 1850; another, a fine one of mahogany, was presented to Capt. Addison Richardson by the passengers of his ship, the *Charlemagne*, about 1836. Some of the sea chests not only had little lockers at one end with divisions for holding bottles at the other, but occasionally one had a false bottom for secreting valuables and the Spanish dollars taken in the old days on trading voyages especially to the East, attacks by enemy vessels or pirates being ever in mind. A number of charts are preserved to illustrate the manner of recording a ship's course; sometimes several courses are marked on a single chart.

DRAWINGS, PHOTOGRAPHS, PRINTS, ETC.

In cabinets, available for examination on application, this collection is arranged systematically in folios and includes about 5000 separate items, under such heads as:— ancient and mediæval vessels, sailing ships from the 17th to the 20th centuries, photographs of models of vessels, yachts, foreign craft, miniature and other models of vessels, steamships and steamboats, Salem ships, Salem merchants and ship-masters, the



BILLET HEAD
7 feet high. Ascribed to the frigate *Constitution*.



FIGUREHEAD
Side and front views. 2 feet high. Said to have been carved by Samuel McIntire of Salem about 1800.

U. S. Navy from its inception to the present time, vessels and men of the Navy in the Great War period, the whaling and fishing industries, light-houses, shore views, chiefly North American east coast, figureheads and stern designs, a large collection of the colored cards announcing the sailings of the clipper ships to California and Australia, 1850-1860, the history of the American flag, history of the East India Marine Society and of the Peabody Museum, and photographs of special exhibitions held at the museum. This collection is an interesting one and has already proved useful to students of shipping, artists and designers.

There are in the collections forty-five folio sheets of sail-plans, nearly all of Salem vessels, made between 1852 and 1877 by Edward Lane whose sail-loft was on Derby street, and who did a large business in fitting out vessels with new suits of sails and furnishing sails for newly built vessels. Most of the sheets have plans drawn on both sides. There are hull designs and spar-plans of vessels built by John Taylor and Justin Taylor of Medford and Boston, including the Salem ships *Panay* and *Mindoro*. There are also several volumes of engraved or etched plates of ships, some dating back to 1781:—M. Stalkartt, *Plates of Naval Architecture*, 1781, 16 x 23 inches, which belonged to Thomas Barker, an old-time ship-builder of Salem; *Forty Etchings of Vessels*, London, 1824, 11 x 8 inches; E. W. Cooke, *Sixty-five Plates of Shipping*, London, 1829, 9 x 6 inches; Arthur Bertrand's lithographic plates of vessels of various countries, 14 x 8 inches; Admiral Paris, *Musée de Marine de Louvre*, large plates, mostly of old vessels, 16 x 23 inches. The library contains a good selection of books and papers relating to shipping, especially such as are of local interest.

SOUVENIRS OF FAMOUS SHIPS AND OTHER RELICS.

Visitors show much interest in pieces of wood or metal and other relics, or canes and gavels made from the material of ships that have become famous in one way or another. While strictly speaking there is no scientific or historical value to such objects, they serve by actual contact to fix in

the mind of the visitor the historical event — the story of the vessel or of some person who made the vessel famous — so that the maintenance of such a collection is justifiable. The Marine Room collection of souvenirs is arranged in table cases; it is a gathering of all sorts of objects, roughly classified, each specimen carefully displayed and clearly labeled. It includes such objects as pieces of wood or metal from the Spanish ship *Vizcaya*, U. S. S. *Niagara* which laid the first Atlantic cable, Amundsen's ship *Gjoa*, U. S. S. *Congress*, *Monitor*, C. S. A. *Merrimac*, U. S. S. *Constitution*, *Kearsarge*, Capt. Cook's ship *Endeavour*, 1771, H. B. M. *Guerriere*, 1812, *Somerset* 1775, and many others.

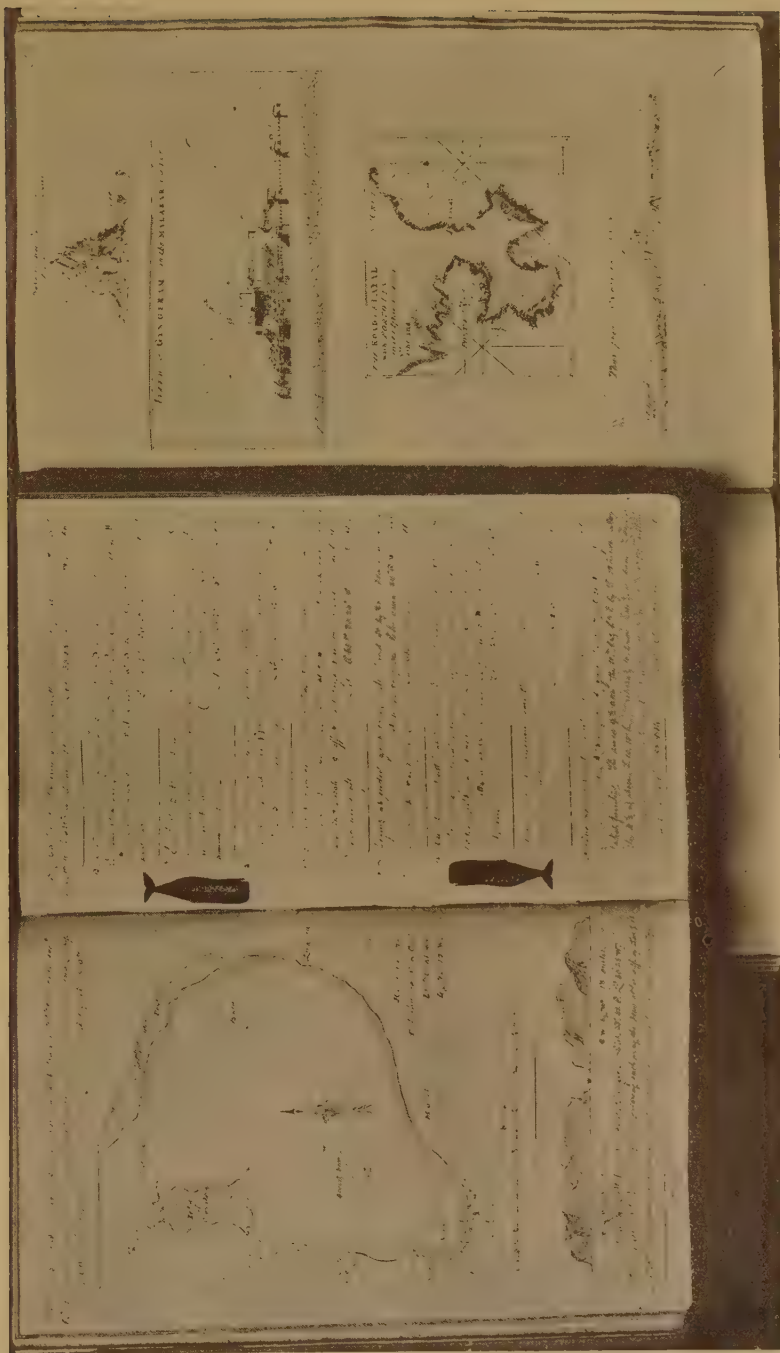
SWORDS AND OTHER ARMS.

This collection includes: — Dress swords of William McMullan, Esq., U. S. Consul at Zanzibar, 1852 - 1856; of Captain John Crowninshield, worn by him at the coronation of Napoleon I; of Captain John Gibaut, presented to him by friends when Collector of the port of Gloucester, 1804; of Captain John Williams, U. S. Consul at Fiji, 1835. Cutlasses of Captain Nathaniel Silsbee (later U. S. Senator from Massachusetts), 1790; of Captain Henry King, 1818; the cutlass and pistol of Captain Nathaniel Weston, 1820; the naval sword of Captain Thomas C. Dunn, 1863. In the early days of Salem commerce all vessels were armed and all officers carried cutlasses and pistols. In the enclosure in front of the building are the signal gun of the whaler *Progress* and a howitzer of old type brought from Manila.

There are also in the collection boarding pikes and axes used in the days of hand-to-hand encounters on vessels, a "tower musket" for use by British marines during the American Revolution, taken in 1779; American musket owned by Capt. Thomas C. Dunn, U. S. Navy, 1863; musket from the whaler *Progress*, 1860, and other weapons.

KNOTS AND SPLICES; CHEST BECKETS (HANDLES), etc.

A collection of sailors' knots and splices used on ship board and a number of curiously wrought "beckets," rope handles made



LOG-BOOKS
Whaling ship "Elizabeth," 1838; ship, "Hercules," 1792.

by sailors to attach to sea-chests, may be found in one of the table cases in the Marine Room. There are several excellent books on knots and splices which have appeared with the renewed interest in the subject and which may be obtained for consultation at libraries or purchased of book dealers:— "Knots" by A. F. Aldridge, Rudder Publishing Co., New York, 160 pages, illustrated. "Knots and Splices" by A. Hyatt Verrill, Henly Publishing Co., New York, 102 pages, illustrated. "Knots, Bends and Splices," printed in the Yachtsman's Guide for several years (in ed. 1908, pp. 173 - 184). "How to Make Knots, Bends and Splices" by T. E. Biddle, London, Norie and Wilson, illustrated, 18 pages. These books cost about one dollar each. A "cat-o-nine-tails" and a slung-shot from old vessels are in the collection, besides a piece of the cable of a vessel sunk in the Penobscot in 1779; a piece of a cable used at the launching of the U. S. S. *Salem*, 1907; and of the great cable used in towing the dry dock *Dewey* to Manila, 1904.

TOOLS OF SHIP-BUILDERS, SHIP CARPENTERS, RIGGERS AND COOPERS.

Many of the ship-carpenters' and ship-builders' tools date from the 18th century and a few probably from the 17th, all from before 1840. It is not certain for what purposes some of the tools were used. Among them are:—the axe used by Zaccheus Goldsmith, ship-carpenter who worked on the frigate *Essex* in 1799; the adz used by Retire Becket, the builder of the *Cleopatra's Barge* in 1816; besides other axes, large and small, some quite rudely made; planes of many sorts, augers, measures, primitive hammers, pincers, etc. The riggers' tools include an old set of serving-mallets of very large size used by New Bedford riggers, with reels and long arms arranged to gain great purchase, and a number of small serving-mallets from Salem ships. Among the coopers' tools are many from old Salem cooper-shops. This collection cannot always be shown but is reserved for special exhibitions. In addition are caulkers' tools, hammers, irons and caulkers' seats, from 1820 to 1850.

ANCHORS.

In front of the East India Marine building on Essex St. stands an anchor eleven feet high received in 1906 from the Boston Navy Yard through the courtesy of the Secretary of the Navy, Charles J. Bonaparte. This anchor, originally weighing 4000 pounds, was hand forged about 1820 and under some great strain, probably during a gale, was given the very noticeable twist in the shank. As an anchor is the emblem of the Salem East India Marine Society, for whom the building was erected in 1824, the placing of this large, old-time anchor at the front is very appropriate. There are a number of small anchors of various patterns in the collection besides grapnels and sand-anchors and three fine killicks (spelled also killock and killagh) which have been in actual use. The killick, which is a stone enclosed in a framework of wood with wooden prongs projecting from the base, has been long in use on the coast of New Hampshire, Maine and the Maritime Provinces, in the British islands, in parts of Europe and similar ones are found in Brazil. One of the three in the collection, used as a mooring anchor on a sandy bottom at Hampton, N. H., is five feet high, the next in size is a boat anchor and the smallest, one foot high, for nets. [See "Killicks" R. Morton Nance, in *Man*, an anthropological journal, vol. IX, p. 113; also, the same author in *London*, vol. III, p. 295.] There is also a ship's drag or sea anchor, used more than one hundred years ago, from the old counting-room of William Gray on Derby St., destroyed in the fire of June, 1914, which when its heavy wooden wings are opened like an umbrella has a spread seven feet in diameter. The sea-anchor was used to keep a vessel's head to the wind in storms and one similar to this was used to haul against in a calm by the U. S. S. *Constitution* to aid her in escaping from the British fleet, July, 1812.

SKEETS.

One of the most interesting objects in the collection is a "skeet," made of wood, seven feet long, narrow, nearly half its length curved and hollowed to a scoop about three inches wide. The "skeet" is figured in Blanckley's *Naval Expositor*, London, 1750, and is "for wetting yachts sails or the ship's

sides in the Summer Season." This specimen also came from the store-house of William Gray and is probably at least 125 years old.

LANTERNS AND LAMPS.

A large, wooden framed cabin lantern used before 1750 by Captain Samuel Page; large iron framed lantern from an old Gloucester fishing vessel; lanterns from whaling vessels, wooden and iron frames; port and starboard lights, red and green glass, before 1850; single convex lens used in the lantern of a light-house on Minot's Ledge, Mass., earlier than that destroyed in 1851; swinging pewter lamps used on old vessels and swinging candlesticks.

SCRIMSHAW WORK.

An excellent representation of this cutting, carving and engraving by sailors, on whale teeth and walrus tusks. The collection includes representations of ships, *Chinchilla* and *Tamaahmaah* on one tooth, *Cecilia Augusta*, *Elizabeth*, *Susan* of Nantucket, *Essex*, *Constitution* and *Guerriere*, two ships engraved by Charles Erskine, 1838, whaling scenes on two teeth fitted end to end, other scenes and male and female figures and heads. These date from 1780 to 1840 and are all on whales' teeth. Also, jewelry, buttons, blocks, two swifts, one with much inlaid work, cap, watch square, bodkins, ornaments, busks, "pick-wicks," etc., made of whale pan bone and ivory, besides engravings on walrus tusks and on porpoise jaws. There are several boxes with engraved baleen sides but with wooden tops and bottoms and canes made from pan bone and sections of baleen, other canes of wood, souvenirs of well known ships.

MISCELLANEOUS.

Speaking-trumpets used on Salem ships, one telescopic extending to forty inches; another, ship *Witch-of-the-Wave*, 1853; another, silver plated, Capt. Addison Richardson, 1838. Ship-

masters' folding desks of mahogany and some of other woods made in China. Chinese leather covered, camphor-wood chest of Captain William Cleveland, 1820. "Cat-head" from the U. S. S. *Brooklyn*; portion of a greenheart plank from Admiral Peary's arctic ship *Roosevelt*. Relics of the U. S. S. *Maine* sunk in Havana harbor 1898, raised 1912, including a port light frame, 3 inch shot, cartridges and inscribed silver pitcher given to Com. Caspar Crowninshield, a former commander. Alarm or battle rattles from U. S. vessels of war, a stationary one from the U. S. S. *Omaha*, and hand rattles from other vessels.

MEMORIAL GIFTS AND BEQUESTS.

Many portraits, ship pictures, ship models, etc. have been received by bequest or given as memorials of persons connected with the Salem East India Marine Society or with the old-time commercial-marine activities of Salem. Among these are the Captain Charles Beadle collection of nautical instruments and books given by his widow; the Dr. Nathaniel Bowditch relics given by members of the family; the Edward Richardson memorial gift, nautical instruments, ship paintings, etc., given by Mrs. Kate S. Richardson in memory of her husband, whose father and grandfather were ship-masters of Salem and New York, the latter a foundation member of the Salem East India Marine Society; the Parker memorial gifts; the McMullan gift; *Cleopatra's Barge* relics, besides numerous portraits of merchants and ship-masters of Salem. The museum offers an admirable and appropriate repository for such gifts which are most gladly accepted and suitably marked.

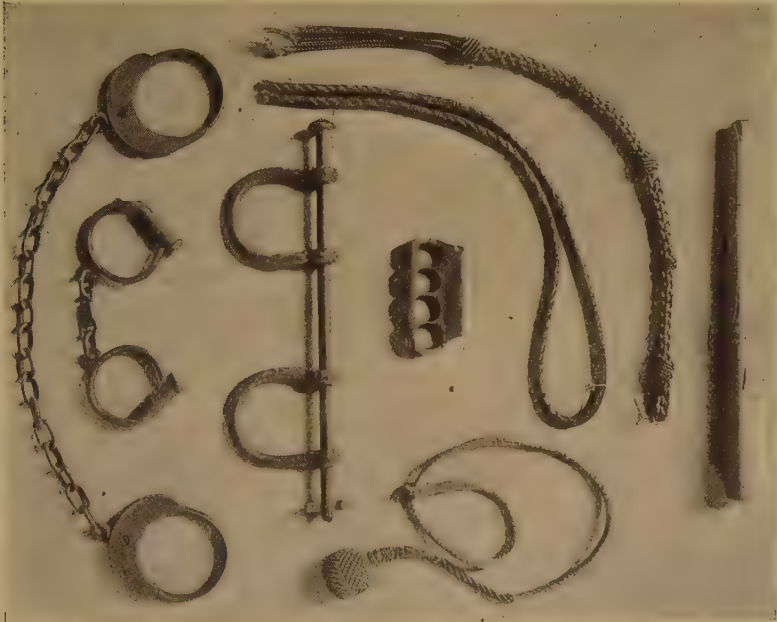
RELICS OF THE SALEM EAST INDIA MARINE SOCIETY.

This society established the museum in 1799. The objects which were recorded as the first gift in November of that year are: — a "Batta pipe from Sumatra," "elephant's grinder," "wine-glass made from the horn of a rhinoceros," and "a Kemo from Tappanooly," the last being a shell of the giant clam, *Tridacna*. All of these are still preserved in the collection, having been on exhibition for nearly a century and a quarter.



ROPE-WORK

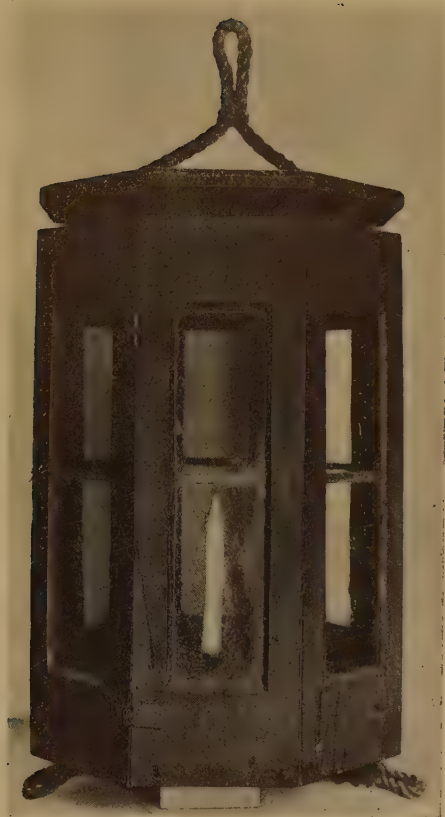
From left; Chest beckets (3); imitation of spun yarn prick, for smuggling tobacco; spun yarn prick; stopper, to hold rope for splicing, etc.



OLD-TIME PUNISHMENTS

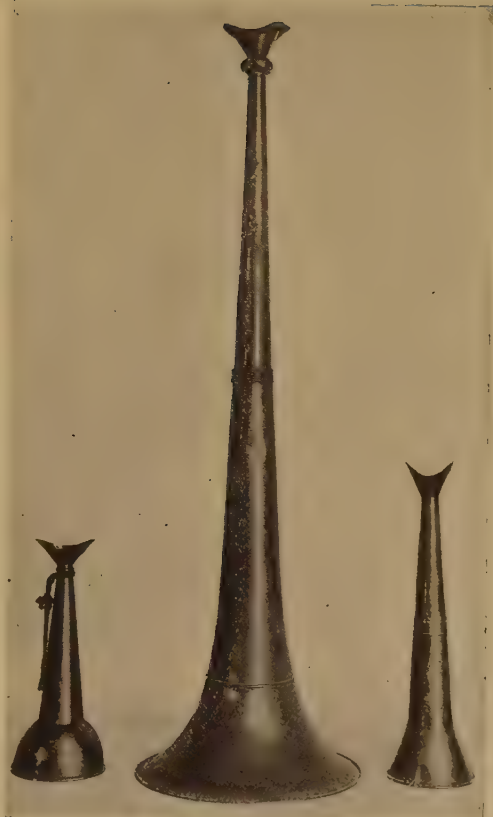
From left: Leg irons on chain; hand cuffs; leg irons on bar; slung shot; brass knuckles; colt and cat-o'-nine-tails, for flogging; belaying pin of whale pan bone.

In a standing case in the Marine Room are the punch bowls and the soup tureens given the society, — which was a social and mutual benefit club as well as a scientific institution, — and used at the annual banquets. Included are: — a punch-bowl of Chinese porcelain (so-called Lowestoft ware), 16 inches in diameter, brought from Canton by the ship *Grand Turk* in 1786 and so inscribed; two punch-bowls of Liverpool ware, 13 inches in diameter, with the *Constellation* and *Insurgente* engagement and other designs, inscribed to the society and given by Captain George Hodges in 1800; a punch-bowl of English Staffordshire ware, 12 inches in diameter, gilt and color decorations, the gift of the makers, Messrs. J. and W. Ridgeway in 1823, one of the firm having been entertained in Salem a short time before; two soup tureens in the characteristic form of Chinese geese, 22 inches long, 14 wide and 21 high, of Chinese cream porcelain (so-called Lowestoft), the gift of a member of the society in 1803. Hanging from the ceiling are two crystal chandeliers for candles, probably Venetian, given the society by one of its Presidents, Captain Benjamin Carpenter, in 1804. There are several decorated plates and pitchers in the collection, two candle sconces and many smaller objects connected with the social character of the society, together with documents, and autograph letters from Presidents Jefferson and Madison, acknowledging the receipt of the first printed catalog of the museum in 1821 and commending the work of the institution. [See various catalogs and manuals of the Salem East India Marine Society, The Visitors Guide to Salem, etc.]



CABIN LANTERN

Used on vessels by Capt. Samuel Page of Danvers before 1750. 2 feet high.



SPEAKING TRUMPETS

From left: Capt. Edward Weston of Salem, ship *Joseph Peabody*, 1856; telescopic, extending to 40 inches, about 1840; Capt. Joseph Hardy Millett, ship *Witch of the Wave* of Salem, 1851.

APPENDIX

SHIP-BUILDING AND SHIP-BUILDERS

PAINTERS OF THE SHIP-PICTURES

PAINTERS OF THE PORTRAITS

BOATS AND MODELS IN THE ETHNOLOGICAL COLLECTIONS

REFERENCES



KILLICKS

From left: Net anchor; mooring anchor, for sandy bottom, 5 feet high; boat anchor.



PUZZLE WORK IN BOTTLES

Made by sailors on long voyages. 1810-1840.



SCRIMSHAW WORK

On left: Busk, used in ladies' stays. From top: Jagging wheels (4), for crimping the edges of pastry; seam rubber; serving board; pickwick; shoemaker's tool; bodkin; blocks.

SHIP-BUILDING AND SHIP-BUILDERS

SALEM

Ship-building in Salem practically began with the settlement of the town. Six ship-builders were sent over from England by the parent company in 1629, three years after Roger Conant settled at Naumkeag. Most of the vessels built here at first were shallops — a small vessel or large boat probably with two masts and lug sails — and it is probable that the six ship-builders were scattered thruout the colony. As early as 1607 a vessel of thirty tons was built at the mouth of the Kennebec river in Maine by the Popham colonists and vessels were built at Bermuda before 1610. The first vessel of any considerable size built in the Massachusetts colony was launched in 1631 on the Mystic river at Medford and named by Gov. Winthrop *Blessing of the Bay*.

In Salem, the Neck was the chief location of the industry; Richard Hollingworth built a ship there of 300 tons in 1641; Joseph Hardy built the *American Merchant* of 160 tons in 1709 and Ebenezer Lambert built the sloop *Betty* in 1712 for which he was paid 240 pounds sterling, a goodly sum of money in those days. [See Felt's Annals; Osgood and Batchelder, Sketch of Salem.] Later, vessels were built at the foot of Norman street, at the foot of Liberty street, at the foot of Elm street, at Frye's mills near Goodhue street, and elsewhere. From 1655, the Becketts built vessels at a ship-yard near the present Phillips wharf at the lower end of Derby street and some member of the family continued the business in that neighborhood until the death of Daniel C. Becket in 1887, a period of 237 years. The most noted member of the family was Retire Becket (1754 - 1831) who built many of the famous Salem ships from 1798 to 1818, including

Elias Hasket Derby's *Mount Vernon*, the ship *Margaret*, the privateer *America*, and George Crowninshield's yacht *Cleopatra's Barge*.

Enos Briggs (1746 - 1819) came from Pembroke, Mass., in 1790 and established a ship-yard in South Salem, west of the old Union street bridge on land now covered by the Naumkeag Mills. He built many fine ships, including Elias Hasket Derby's "Great Ship" the second *Grand Turk* of 564 tons in 1791; the frigate *Essex* in 1799, which, however, was built on Winter Island, and at his own yard he built many of the fleet of merchant ships owned by Joseph Peabody, including the *Catherine*, *Francis*, *Glide* and *China*.

Elijah Briggs (1762 - 1847), a cousin of Enos Briggs, from Scituate, Mass., succeeded to his business and continued ship-building at the old location in South Salem. He built among other vessels the *Gov. Endicott*, the *Amazon*, and the brig *Mexican* made famous by her adventure with pirates in 1832.

Christopher Turner (1767 - 1812), who came from Pembroke, Mass., had his ship-yard at Frye's Mills, near the present Goodhue and Grove streets. Besides the vessels built there he built at Union wharf on Derby street, in 1801, the sloop *Jefferson* for George Crowninshield, Jr., believed to have been the first pleasure yacht built in the United States.

Ebenezer Mann (1758 - 1836), also from Pembroke, Mass., a region famous as the nursery of ship-builders, came to Salem in 1783 and had a ship-yard at Frye's Mills. Among other vessels, he built in 1799, for Nathaniel West, the ship *Prudent* which met with many adventures during our naval war with France.

David Magoun (1779 - 1850) from Pembroke, Mass., built on Salem Neck the ship *Alfred* of 200 tons in 1805 and, in partnership with Thomas Barker (1780 - 1856), also from Pembroke, built the schooners *Enterprise* of 200 tons in 1812 and *Gen. Stark* in 1813 in a yard off Derby street near Turner [see Diary of William Bentley, vol. III, p. 56.] The museum possesses a large collection of ship-builders' tools used by this firm, the gift of Mr. Barker's grand-

daughter. Some of the tools were used by her great-grandfather before 1790 and are more than 130 years old.

Elias Jenks (1781 - 1850) from Pawtucket, R. I. and Randall Hoyt (1793 - 1852) from Amesbury, Mass., built vessels in South Salem near the old shipyard of Enos Briggs, remaining there until 1843. This firm built the first *Sumatra*, the *Borneo* and the first *Sooloo*.

In 1825, at Orne's Point in North Salem, William Cottle built the schooner *Missionary Packet* for the American Board of Foreign Missions. The vessel was taken out to Honolulu from Boston the following year by Captain James Hunnewell of Charlestown, Mass., whose memoir published privately by his son describes the perils of the voyage. The schooner was but 40 tons displacement, 49 feet long and 13 feet wide and while very well adapted for service among the islands, her voyage out to Honolulu was indeed a dangerous undertaking.

Justin Carter with a residence in Andover, Mass., built the bark *Witch* on Phillips' wharf in 1854 and, in 1855, he built the *Europa* referred to elsewhere, a ship of 846 tons, the largest merchant vessel ever built in Salem.

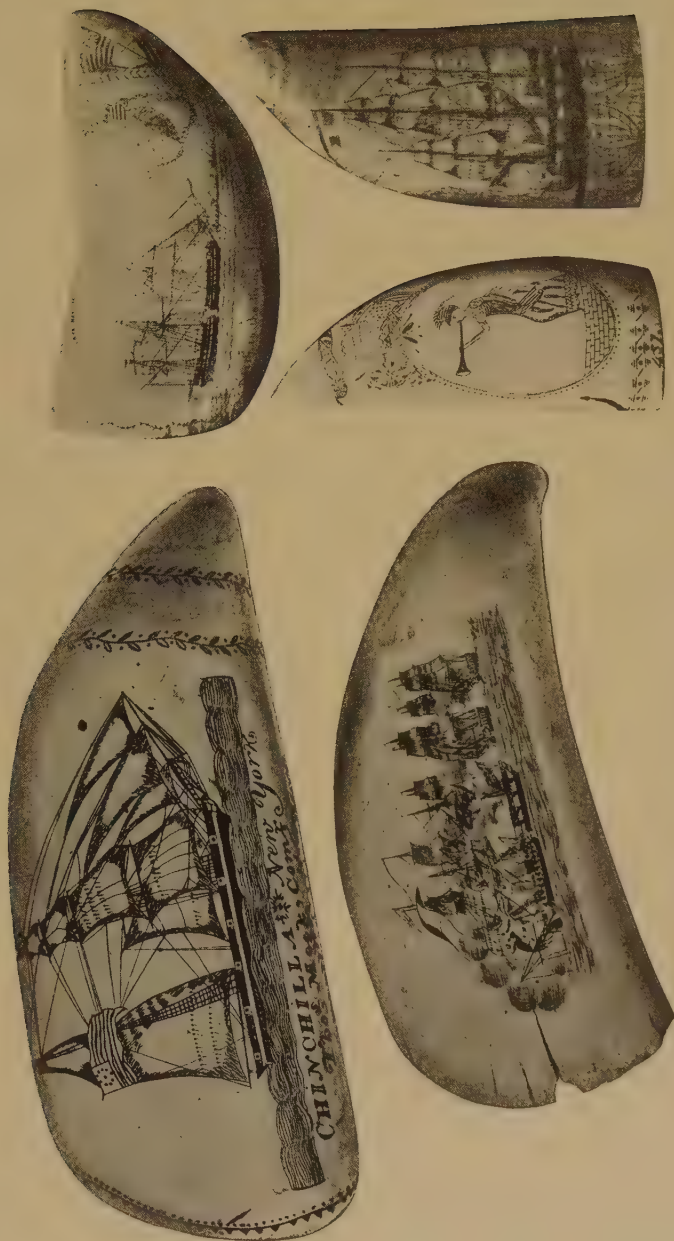
Benjamin Hawkes, so Bentley states, was located near Derby wharf in 1818. He built the brig *Leander* in 1821 besides other vessels.

Samuel Lewis built the bark *Argentine*, 298 tons, for Robert Upton in 1849 and the bark *M. Shepard* for Captain John Bertram in 1850. His ship-yard was in South Salem, now part of the Naumkeag Cotton Mills property.

Edward Frederick Miller was born at Dartmouth, N. S., in 1821 and died at Auburndale, Newton, Mass., in 1908. He was the son of Tobias Miller and the grandson of Tobias Miller, an English army officer, who received a grant of land in Dartmouth in 1790. Edward F. Miller was apprenticed to a ship-builder by the name of Lyle at Halifax, N. S., when fourteen years of age. At twenty he went to sea on a Liverpool ship and was afterwards on a vessel which took the first railroad iron from Cardiff, Wales, to Cuba. It was at

time when pirates infested the region of the Isle of Pines and in defending the ship against an attack railroad spikes were fired from the ship's cannon at a piratical vessel. About 1840 he was shipwrecked off Plymouth, Mass., and getting ashore made his way to Boston by stage-coach. Here he worked for Donald McKay on many of the famous clipper ships, and also had a sub-contract in repairing the frigate *Constitution* at the Navy Yard. In 1848 he went to California doing some ship repairing at Panama on the way. From this venture he brought back gold enough to furnish capital to begin ship-building in a small way at Marblehead. He soon, however, established himself on the site of Enos Briggs' old ship-yard in South Salem where he built vessels for Captain John Bertram, Robert Brookhouse, Pickman, Silsbee & Stone, and others and through Capt. Bertram for New York owners. His ships were mostly used in the South American, African and East India trades. The bark *La Plata* held the sailing record for the river La Plata and the *Taria Topan* of 631 tons, launched in 1870, was the last large vessel he built. Mr. Miller closed his business in Salem in 1878 and moved to Newton, Mass. At eighty years of age he became interested in the publishing business and was one of the incorporators of the F. W. Dodge Co. of New York, publishers of architectural and building-trades periodicals. [Letter from his son, F. T. Miller of New York City, 1920.]

Joshua Brown was born at Greenland, N. H., November 12, 1828 and died April 8, 1901. He came to Salem in 1865 and began ship-building in the firm of Turner, Lewis & Brown, afterwards Lewis & Brown and Turner & Brown. Later, he bought out the Salem Marine Railway in South Salem, where he built vessels for several years and until he sold his yard to the Naumkeag mills and removed from Salem. Among the vessels built by Mr. Brown were the schooners *Letitia*, *Prairie Flower*, and clipper fishermen; he built the *Harry Bluff*, *Alice*, *Lizzie A. Robey* and *Charles W. Parker*. The schooner *Alice* was the fastest of the fleet and was sold to a firm of pilots in the West Indies after making a remarkable run while deeply laden and had outsailed the fastest pilot boat approaching Antigua. The bark



SCRIMSHAW WORK ON WHALES' TEETH

Ship "*Chinchilla*" of New York, about 1830; naval engagement, 1812; whaling scene, ship "*Susan*" of Nantucket, 1829; Goddess of Liberty, about 1830; ship, one of a pair made on Wilkes Exploring Expedition, 1838-1842.

Albert was the last square-rigger built by Mr. Brown and afterwards he confined his work solely to building yachts among which were the *Clitheroe*, *Idler*, *Sunshine*, *Tioga*, *Crest* and *Betty*. Besides ship-building Mr. Brown engaged in a coastwise trade making voyages to the West Indies. During the height of the seal fishery he sent out the schooner *Henry Dennis* around Cape Horn to Fort Townsend, Washington, where for two years successful catches were made. [Letter from his son, Harry H. Brown of Boston, 1920.]

Andrew J. Frisbee was born at Northeast Harbor, Maine, April 26, 1829 and died in Salem, May 29, 1905. At the age of fourteen he was "bound out" to Thaddeus Somes of Somesville, Maine, and worked in his ship-yard until he was nearly twenty-one years old when he went to Essex, Mass., and worked in ship-yards there until 1859 when he went to Gloucester where he built a number of fishing vessels on his own account. In 1851 he came to Salem and established himself in business in a ship-yard on East Gardner St., adjoining the yard of Joshua Brown, in the region of the old ship-yards of Enos and Elijah Briggs, now included in the property of the Naumkeag Steam Cotton Company. There he built the three-masted schooners *James B. Eaton* of 203 tons, launched in April, 1872, and the *J. S. Lamprey* of 306 tons launched in October of the same year. The latter was the last vessel of so large a size built in Salem. In 1873, Mr. Frisbee removed to Hunt's wharf at the foot of White St., off lower Derby St., where he built yachts and did repairing on vessels until he retired from business in 1903. A number of hull models of vessels he had built were unfortunately lost with Mr. Henry W. Morse's collection of ship souvenirs in the burning of the Winne-egan hotel on Baker's Island, April 25, 1906. [Letter from his son Frank H. Frisbee, 1920].

Among other ship-builders of Salem were: — Samuel Leach, 1769 - 1846; Thomas Teague, 1769 - 1822; Thomas Webb, 1776 - 1815; William Hulin, 1779 - 1815; William Rowell, 1780 - 1823; John Beadle, 1782 - —.

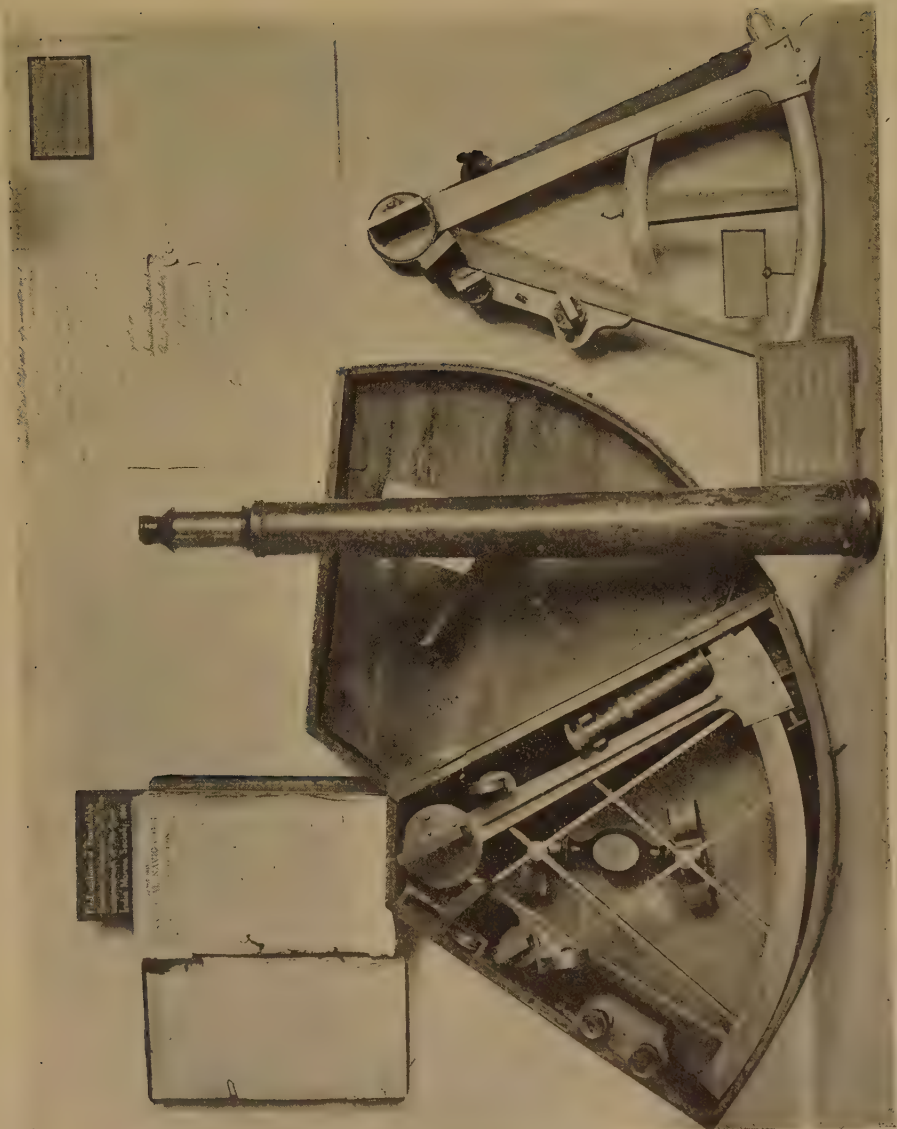
ESSEX

Vessels have been built at the town of Essex, earlier known as Chebacco Parish, from the time of its settlement and a type of boat with a sharp stern and without a bowsprit which originated there was known all along the coast as the "Chebacco boat" ("Jebacco" as Bentley writes it), but they are no longer built.

The Marine Room collection contains a large number of builder's half-hull models from the ship-yards of Essex where so many of the schooners have been built for the Gloucester fisheries. The Essex schooners are famed for their good qualities and have gone to all parts of the world. Among the more noted vessels built at Essex were, — the *Advance* of Dr. Kane's arctic expedition, in which he sailed from New York in May, 1853, a vessel of 144 tons built by John and Leonard McKenzie; the ship *Ann Maria*, built for David Pingree of Salem, 498 tons; the fishing schooner *Benjamin F. Phillips* that won the fisherman's prize in the race of 1901 and the *Esperanto* of 1920; the whaling brig *Viola*, built by Tarr & James in 1910, a most successful vessel with great luck in gathering ambergris, but which disappeared and has never been heard from since leaving port in 1918. The largest vessel built at Essex was the steamer *Vidette* of 819 tons, from the yard of John James & Co. in 1880. In a single year, Andrew Story built thirteen vessels; Adam Boyd built in all 200 vessels the largest number recorded by one builder; sixty vessels were built at Essex in the year 1852. The Essex builders represented in the museum collection are, — J. Horace Burnham, Jeremiah Burnham, David and Willard R. Burnham, Oliver Burnham, J. G. James (Tarr & James), Arthur D. Story, Albert Story, Horatio N. Andrews and Archer B. Poland, designer.

ON THE MERRIMAC

Many of the older Salem ships were built at Newbury, Newburyport, Amesbury and Haverhill. A full account of ship-building on the Merrimac will be found in John J. Currier's valuable paper



RELICS OF DR. NATHANIEL BOWDITCH

published in 1877. The *Alliance* of 1778 in which Gen. Lafayette was taken to France was built at Salisbury Point; this vessel mounted thirty-two guns and was a favorite in the new American Navy. In 1798 the U. S. S. *Merrimac*, commanded by Capt. Moses Brown, was built at Newburyport. The largest vessels from Essex County yards have all been built at Newburyport; the Atlantic packet-ship *Dreadnought* was built there by Currier & Townsend in 1853. [See Bradlee in E. I. Hist. Coll., vol. LVI, p. 1.] The largest merchant sailing ship built there was the *Daniel I. Tenney* of 1687 tons in 1875; the steamships *Ontario*, in 1866, and the *Erie* in 1867, each of 3,000 tons, were built at Newburyport by George W. Jackson, Jr.

GLOUCESTER

At Gloucester many vessels have been built for Gloucester firms and to go elsewhere. Here, in 1713, Captain Andrew Robinson "gave a new name to our marine vocabulary and a new rig to the commerce of the world." He evolved the schooner from the lateen-rigged craft and as the vessel which he had built took the water, a by-stander shouted, — "Oh, how she schoons." Robinson instantly responded, — "A schooner let her be," and schooners ever since have been perhaps the best known vessels the world over. A good account of the incident with an illustration of the development of the schooner will be found in Babson's History of Gloucester, 1860, page 251.

ROWLEY

At Rowley vessels were built on farms and by the roadsides and hauled to the water by oxen, the largest venture of this sort was a vessel of ninety tons built on Rowley common many years since by Nathaniel Perley; it was named *Country's Wonder* and was hauled a mile and a half to the water by one hundred oxen.

LYNN

Schooners and small craft have been built at various times on the Saugus river but no large vessels. For a few years prior to 1838 whaling was conducted from Lynn, five vessels being employed, none of which, however, were built there; a number of vessels have been owned in Lynn.

DANVERS

Ira Story built vessels at Danversport from 1816 - 1865; several of his half hull models are included in the Marine Room collection.

MARBLEHEAD

Marblehead, while formerly producing fishing vessels and even brigs and ships — Mr. Lindsey says that nine ships were built at Marblehead between the years 1849 and 1855 — has become more famous, however, for the yachts and sea-planes of recent times. Marblehead's fame does not rest with ships and ship-building but with the ship-masters and sailors whose skill and daring have been recorded in every American history. [See Benjamin J. Lindsey's *Old Marblehead Sea Captains*.]

MEDFORD, CHELSEA AND BOSTON

From the ship-yards of Medford, Mass., have come many Salem ships. Thatcher Magoun (1775 - 1856), who built the *Henry Tuke*, *Brookline* and other Salem vessels, was born in Pembroke, Mass., from whence so many ship-builders have come. After serving five years with Enos Briggs in Salem, he started business for himself in Medford where he built in all eighty vessels.

At Medford, too, Sprague and James built the ship *London*, 368 tons, in 1827; the ship *Paris*, 360 tons, in 1828, and the steamer *East Boston*, 269 tons, in 1841, for David Augustus Neal of Salem.



DESK USED BY DR. NATHANIEL BOWDITCH
At which he translated La Place's *Mécanique Céleste*.

The *Ocean Express* was the largest ship built at Medford, 2000 tons, in 1854, and John Foster built the last ship in Medford in 1873. [See Brooks, History of Medford, p. 357; also, Ship-building at Medford in the Medford Historical Register, vol. I, p. 66.]

By far the greatest number of large Salem-owned ships in the last half of the nineteenth century were built by John Taylor and his son Justin Taylor. John Taylor was born in Scituate, Mass., October 13, 1807, and died in Chelsea, September 20, 1877. He was the youngest of six children all of whom lived to an old age. In the custom of the times as he approached manhood he was apprenticed and served his time with Galen James, ship-builder at Medford and, in 1831, married Mr. James' sister, Eliza James, and to them were born three sons and three daughters. John Taylor became a prominent ship-builder of Medford, his yard on the bank of the Mystic river was not far from the old Craddock house. Here he built about twenty-five vessels which were launched broadside to the river there not being width enough to launch them in the ordinary manner. As tonnage increased it became necessary to have more room for launching so in 1850 he removed to Chelsea, Mass., where he was the first builder of note to establish a ship-yard. Afterwards he removed to a ship-yard in East Boston. In Chelsea and Boston he built about fifty vessels and his son, Justin Taylor, who became associated with him continued the business alone after his father's retirement.

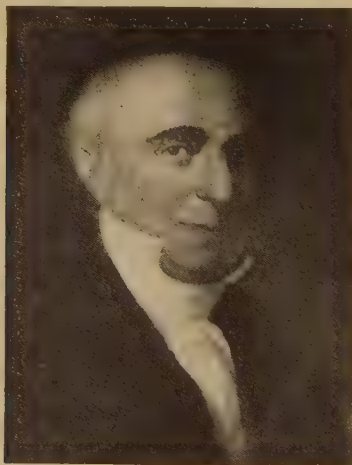
They built many ships for Stone, Silsbee & Pickman and Pickman, Silsbee & Allen of Salem, for use in the Philippine Island trade, named for the islands of the group, — Mindoro, Panay, Sooloo and for Formosa. [See models and pictures of these vessels in the museum collection.] Among other vessels built by the firm were the *Witchcraft*, *Syren*, *Aurora*, *Malay*, *Derby*, all of Salem, and the *Garnet*, *Pericles*, *Autocrat*, *Ellen Munro*, *Iceberg* and *George Washington*.

John Taylor was a member of the first Board of Aldermen when Chelsea became a city and he served a term in the Massachusetts House of Representatives but declined further political honors. He was a prominent member and a deacon of the First Congregational

Church of Chelsea, a genial man of solid worth. [Letter from his grand-daughter, Mrs. Mary M. (Taylor) Perkins, 1920.]

COHASSET

For a century after the American Revolution vessels were built on the "South Shore," particularly at Cohasset, for Salem owners or came into their possession thru purchase as will be seen by reference to these lists or to Mr. Collier's Deep Sea Captains of Cohasset. In addition to those of which the museum has paintings or models is the brig *Charles Doggett*, 1826, 100 tons, famous as the vessel on which Captain William Driver, after many adventures, conveyed the colony of Pitcairn islanders back to their home from Tahiti, and as the vessel also on which Captain Driver christened the American flag as "Old Glory." The brig *Eliza Burgess*, 1838, 167 tons and the bark *Lewis*, 1848, 217 tons, both of Salem, were also built at Cohasset. [See Osgood and Batchelder, Sketch of Salem, p. 171.]



MICHELE FELICE CORNÉ
From a painting in the Redwood Library, Newport, R. I.

PAINTERS OF THE SHIP PICTURES

Whether originals or copies and for other information, see lists of vessels.

AYLWARD, W. J., New York.

Dry Dock *Dewey* en route for Manila, 1904.

BARTOLL, SAMUEL, Salem.

Colors of Essex Guards, 1814; fire-boards and addition to doorway painting of E. I. M. Hall, 1825.

BATEMAN, CHARLES E., Newburyport, Mass.

Empress of the Seas, 1853.

BROWN, HARRY, Portland, Maine.

H. B. M. *Monarch*, 1870.

BROWN, PORTER, Salem.

Derby Wharf, Salem, 1877.

CARLOTTA, A., Port Mahon, Minorca.

U. S. S. *Ontario*, 1822.

CARMILETTI, E., Smyrna.

Brig *Leander*, 1831.

CARMILLIERI, NICOLAI, Marseilles. [Sometimes signed Nicolay.]

Alfred, *Experiment*, *Monk*, 1807.

CLEVELAND, WILLIAM, Salem, (1777 - 1842).

Brigantine and Sloop, 1790.

CORNÉ, MICHELE FELICE, Naples, Salem, Newport, R.I., (1757 - 1845).

Came to Salem from Naples in E. H. Derby's ship *Mount Vernon*, 1799; painted many pictures of ships and during the War of 1812 painted a series of naval battles, which were exhibited in Salem and Boston, from which he gained a competency and removed to Newport, R. I., where he lived until his death in 1845. [See Mason, *Reminiscences of Newport*, 1844, p. 330.] Many of Corné's paintings of naval engagements were engraved for the popular naval histories of the War of 1812, — the Naval Monument, Naval Temple and Naval Battles.

America, Belisarius, Volusia, Ulysses (1st), *Fanny, Hazard, John, Margaret, Mount Vernon*; Fire-boards, — Canton Factories, Cape Town, 1799 - 1805.

CORZINI, RAFFAEL, Smyrna.

Bark *Hamilton*, 1849.

DANNENBERG, F.

Nancy, 1805.

DREW, CLEMENT, Boston.

Carthage, 1844, *H. H. Cole, Vintage*.

EATON, WILLIAM BRADLEY, Salem, (1836 - 1896).

White Swallow, 1844, steam tug *Naumkeag*.

EVANS and ARNOLD, New Orleans.

Shirley and *Julius*, 1850.

GAVAZZONE, DOMENICO, Genoa.

Sooloo (1st).

GORE, CHARLES, London.

Water-color Sketches, 1787.

GUEISSEPPI,

China, about 1820.

HOWARD, JOSEPH, Salem.

Frigate *Essex*, 1799.

KAPPANF, C., Hamburg.

Arabia, about 1860.

LUSCOMB, WILLIAM HENRY, Salem, (1805 - 1866).

Born at Ballston, N. Y., January 19, 1805, and died at Salem, November 17, 1866; the Salem directory gives his occupation as "a sign and fancy painter." He made many oil paintings of Salem vessels and his pencil sketches though small were excellent; unfortunately, however, few have been preserved. He married, in 1823, Mary Jane Gilman, who died November 6, 1874, aged sixty-seven years and six months.

Schooner *George*, *Pamelia*, *Rolla*, about 1845 - 1855.

LUZ. . . . , JOHN, Venice.

New England, 1850.

McFARLANE, D.

Nashville and *Harvey Birch*, 1864.

MACPHERSON, MURDOCK, Canada, Salem, (1841 - 1915).

Born at Fort Simpson, Rupert Land on the Mackenzie river, his father being a factor in the Hudson Bay Company, his mother a daughter of Edward Smith also of the company. From there while a child he was taken the long and difficult journey to friends in Nova Scotia and educated, first at Pictou Academy and afterwards graduated at McGill College, Montreal. He studied law with the Hon. A. C. Macdonald and, enlisting in the Nova Scotia militia, became a Lieutenant and in 1866 Captain in the first Brigade of Pictou artillery. In 1873 he came to Salem where he took up music and art as a profession and gave instruction in both branches. His gift for copying the work of the old water-color painters was remarkable; from 1902 to 1914 he worked at the Peabody Museum reproducing the paintings of the famous Salem ships which he did with great accuracy of detail.

America, Belisarius, Cambrian, Carthage, Sukey, Ulysses, Volusia and many others.

MALLINI, GUSTAVO ADOLFO, Portoferrajo, Italy.
Portoferrajo, 1817.

MAZZINGHI, PETER, Leghorn.

Malay, Nereus, 1833.

MONTARDIER, —, Havre, France.

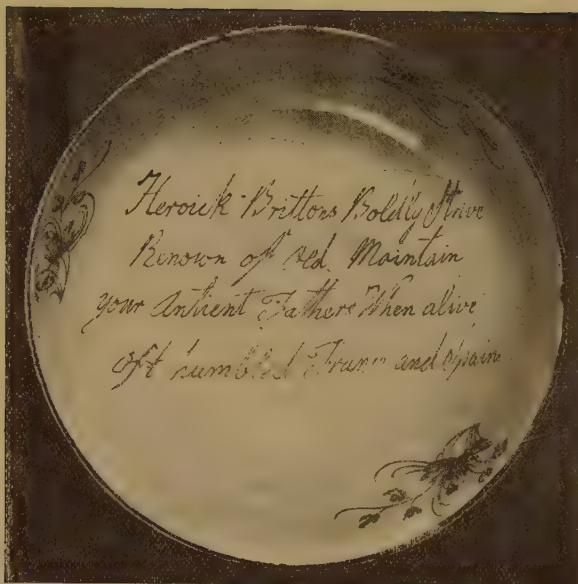
Erin, 1810.

MOOY, JAN.

Clarissa, 1818.

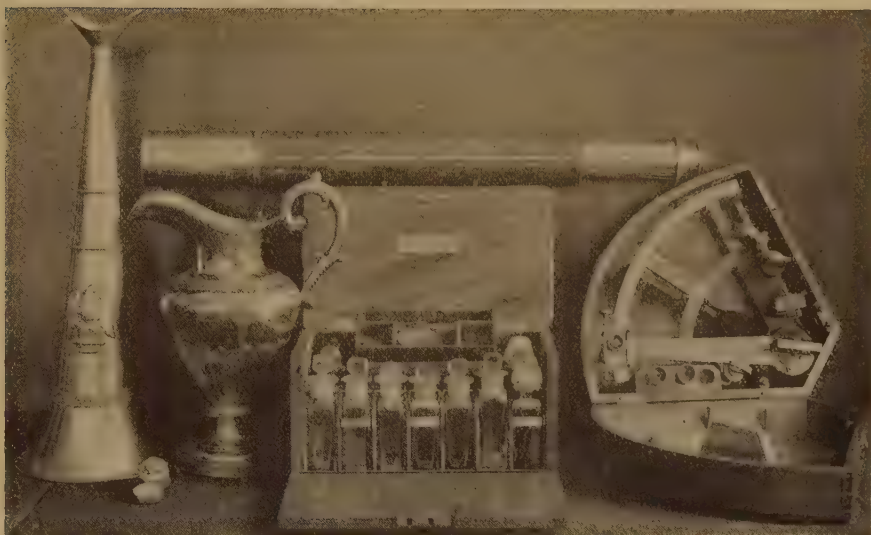
MORSE, F. A.

Frederick Billings, 1885.



DELFT BOWL

10 inches diameter. Captured by a Marblehead privateer during the Revolution.



RELICS OF CAPT. ADDISON RICHARDSON

MORSE, GEORGE FREDERICK, Portland, Maine.

Born at Portland, Maine, March 10, 1834, lives at Portland, has for a recreation made many admirable studies in oils, especially winter scenes in Maine — he is a brother of Prof. Edward S. Morse of the Peabody Museum of Salem.

Ship *Lombard*, U. S. S. *Corwin* and other vessels in Portland harbor, 1858.

NORTON, CHARLES W., Detroit.

St. Clair, 1875.

NORTON, WILLIAM EDWARD, Boston, (1843 - 1916).

Schooners, porgy steamer.

PARKER, WILLIAM P., Salem.

Sloop yacht *Aurora*.

PELLEGRINI, HRÉ, Marseilles. [Sometimes signed Pellegrin.]

Propontis, *Richard*, *Rome*, *Sooloo* (1st), 1831 - 1848.

PETERSEN, JACOB, Copenhagen.

Patriot, 1817.

PHIPPEN, JON., Salem.

South Carolina, 1790.

POCOCK, NICHOLAS, London, (1741 - 1821).

A marine painter of considerable merit, he was also a ship-master and commanded the ships *Lloyd* and *Minerva* belonging to Richard Champion, a London merchant.

Pencil and water-color sketches, 1790 - 1815.

POLLI, FELICE, Trieste.

Aurelia, 1830.

RALEIGH, C. S.

Eliza Adams, about 1840.

RESSMANN, FRANCISCO, Trieste.

Margaret, 1809.

ROGERS, AUGUSTUS D., Salem, (1820 - 1896).

Grotius, Tybee, 1829.

ROPES, CAPT. ANDREW M., Salem, (1830 - 1912).

Raduga, 1863.

ROPES, GEORGE, Salem, (1788 - 1819).

Son of Captain George Ropes who was lost at sea on a voyage from the Mediterranean in 1807, leaving a widow and nine children. The son began as early as 1802, while he was a pupil of Michele Corné, to paint pictures of vessels and continued to do so through life. During the War of 1812 he painted many pictures of naval vessels and naval battle scenes. In business he was a carriage and sign-painter and although deaf and dumb from birth, by his industry he was the chief support of his widowed mother and eight brothers and sisters, one of the latter of whom was afflicted like himself. [See Diary of William Bentley, vol. IV, p. 573.]

America, Sukey, Triumphant, Fame, Constitution and Java, Glide, Two Brothers, Essex (capture), Crowninshield's Wharf, Naval Battles (2), 1802 - 1815.

ROUX, ANTON, Marseilles, (1765 - 1835).

"Joseph-Ange-Antoine Roux was born in Marseilles in 1765 and died there in 1835. He was established as a hydrographer



"GRAND TURK" PUNCH BOWL

16 inches diameter. Chinese Loestoft ware made at Canton, 1786, for Elias Hasket Derby.

on one of the quays at Marseilles. He greatly admired the Provençal artist Joseph Vernet, whose works he copied. His ship paintings are noted for their accuracy of detail."

America, Cadmus, Eunice (repairing), *Francis, Naiad*, brig, *Grand Turk, Ulysses* (2d), yacht *Louisa, Topaz*, Mediterranean sketches, Frigate in a gale, 1802 - 1823.

ROUX, ANTON, fils aîné, Marseilles, (1799 - 1872).

Son of Anton Roux, — "continued the double profession of his father but his work as an artist was inferior."

Cygnets, Glide, Reaper, 1823 - 1824.

ROUX, FREDERIC, Marseilles, Havre, Paris, (1805 - 1870).

Son of Anton Roux, — "entered the studio of Horace Vernet, where he gained a flexibility of vision and boldness of touch which were lacking in his brother Anton's work."

Cambrian, Charlemagne, (3) 1826 - 1838.

ROUX, FRANÇOIS, Marseilles, (1811 - 1882).

Son of Anton Roux, — "obtained the title of painter to the Ministry of Marine and distinguished himself in his genre pictures. Among his works are the American ships *Sir John Franklin, Racehorse*, and *Bazaar*." [Letter of M. Ferdinand Servian, Critique d'art, member of the Academie des Sciences, Lettres et Beaux Arts, Marseilles, Feb. 1917, regarding the Roux family.]

Olinda, 1827.

RUSSELL, BENJAMIN, New Bedford, Mass., (1804 - 1885).

Minnesota, about 1860.

RUSSELL, EDWARD J., Boston, (1835 - 1906).

Of English birth, lived in Boston and did excellent work as a copyist.

Chesapeake and Shannon, Frigate in a Gale.

SALMON, ROBERT, Liverpool, Boston.

He came to Boston in 1828 and painted industriously until his death, not only marine but other subjects. His views of Boston harbor and the shipping are highly prized, and although he painted rapidly his work was accurate and painstaking. An annotated list was left by Robert Salmon with the record of his paintings and sales, kept in his own phonetic manner and covering the period from 1828 to 1840, a copy of which is in possession of the Boston Public Library and a type-written copy at the Peabody Museum of Salem.

Ships *Liverpool, United States*; Lugger and Cutter, Liverpool from Cheshire [The Mersey with ship coming out].

SMITH, W. H.

Wreck of H. B. M. *Anson* [on paper water-marked 1825].

SMITH, W. H.

Metis, 1868.

SMITH, —

Golden West, 1857.

STONE, EDMUND, Beverly, Mass.

A sailor on the ship *George* of which he painted many pictures. *George*, (5) about 1820.

STUBBS, W. P., Boston.

Glide, Mindoro, Taria Topan, 1881.

SUNQUA, Lintin, China.

Cynthia, 1838, *Montauk*, 1844; also, Chinese river views.

T. P.

Hercules in a gale, 1835.



STAFFORDSHIRE PUNCH BOWLS

13 inches diameter. Made for the Salem East India Marine Society. Showing the engagement between the U.S. frigate "*Constellation*" and the French frigate "*Insurgente*," 1799.



CHINESE LOESTOFT TUREENS

22 inches long. Presented to the Salem East India Marine Society in 1803 and used at the annual banquets.

TORREY, CHARLES, Brookline, Mass.

Mindoro, 1917, *Sooloo* (2d), *Fanny*, *Camel*, *Packet*, schooner
Fame, *Tidal Wave*, *New Hazard*, 1919 - 1920.

TURNER, ROSS STERLING, Salem, (1848 - 1915).

Chesapeake and *Shannon* 1890; *John Bertram*, *Friendship*,
Prudent, bark *Eliza*, *Baltick*, 1893, after originals; sketch, 16th
century ship.

VITTALUGA, ANTOINE, Genoa.

Cleopatra's Barge (2), 1817.

WALES, GEORGE C., Boston.

Susan Drew, etching, 1918.

WARD, WILLIAM, Salem.

Friendship, *Recovery*, 1799.

WEST, BENJAMIN FRANKLIN, Salem, (1818 - 1854).

Son of Thomas and Elizabeth (Moseley) West, was born in Salem, June 15, 1818 and died April 11, 1854. The Salem directory describes him as "painter, 125 Essex St." He worked in oil colors and his paintings of ships although somewhat stiff are accurate in details. Thru his work we fortunately have pictures of many Salem vessels portraits of which otherwise would not have been preserved. He never received instruction in painting which was a natural gift.

Chalcedony, 1825, *Margaret*, about 1835, *Navigator*, 1841, and others.

WEYTZ, P., Antwerp.

Natchez, *Robert Pulsford*, 1840 - 1844.

WHITE, GEORGE MERWANJEE, Salem, (1849 - 1915).

Emerald.

PAINTERS OF THE PORTRAITS

ALEXANDER, FRANCIS, Boston, Florence, Italy, (1800 - 1881).

Nathan Neal, about 1840.

BENSON, FRANK W., Salem, (1862 - ——).

Prof. Edward S. Morse, 1913; John Robinson, 1917; John F. Brooks, 1918.

CALIGA, ISAAC H., Salem, (1857 - ——).

John H. Sears, 1908.

CAMPBELL, GEORGINE.

John W. Rogers, 1916.

CORNÉ, MICHELE FELICE. [See Painters of The Ship Pictures.]

Capt. James Cook, circumnavigator, 1804.

DEXTER, HENRY, Cambridge, (1806 - 1876).

Marble bust of William Gray.

FROTHINGHAM, JAMES, Charlestown, Salem, (1786 - 1864).

E. H. Derby; Rev. William Bentley, about 1810.

FURNESS, R. T.

James D. Gillis, after F. de Braekeleer, 1909.



VENICIAN CHANDELIER

One of a pair presented to the Salem East India Marine Society in 1804 by Capt. Benjamin Carpenter.
The timbering of 1824 shows in the picture.

FURZE, GEORGE, Leghorn.

Capt. Haraden, 1807.

GULLIVER, MARY.

Capt. Benj. Crowninshield, after miniature, 1895.

HARTWELL, Alonzo, Boston, (1805 - 1873).

Nath. Silsbee; D. L. Pickman after Chester Harding,
(1792 - 1866).

HINKLEY, ROBERT, Washington, D. C., (1853 - ——).

Richard S. Rogers after photograph; Jacob Crowninshield
after miniature, 1880.

HIRSHMANN, Holland.

Henry Elkins, 1791.

HORNEMAN, CHRISTIAN, Copenhagen, (1765 - 1844).

John Becket, 1811.

LESLIE, CHARLES ROBERT, London, England, (1794 - 1859).

Nathaniel West, about 1840.

McINTIRE, SAMUEL, Salem, (1757 - 1811).

Distinguished carver and architect. [See Cousins and Riley,
The Wood-Carver of Salem.]

Yamqua, 1801; figurehead, about 1790; carvings.

METZER, J., Antwerp.

Geo. W. Cleveland, 1835.

MOONEY, EDWARD L., New York, (1813 - 1887).

Ahmed ben Haman, 1840.

OSGOOD, CHARLES, Salem, (1809 - 1890).

Nathaniel Bowditch, Joseph Peabody, Henry F. King, Allen Putnam, John H. Eagleston, Charles Hoffman and others.

PRATT, HENRY CHEEVER, (1803 - 1880).

Joseph Pratt.

QUINBY, FREDERICK, Boston.

Dr. Charles G. Weld, 1915.

ST. MEMIN, CHARLES BALTHAZAR JULIEN FEVRET de, (1770 - 1852).

Born at Dijon, France, he was for political reasons exiled to United States, 1793 to 1814. Here he applied his artistic talents to making profile portraits by means of a physionotrace which were reduced by a pantograph and engraved. A volume containing reproductions of his portraits was published in New York in 1862.

William Cleveland, about 1810.

SHELL, A. BERTRAM.

George Peabody of London, 1867.

SCHILLER, B. C.

John B. Fiske, 1846.

SOUTHWARD, GEORGE, Salem, (1804 - 1876).

Pickering Dodge, after James Frothingham, 1870.

STANLEY, J. M., Honolulu, H. T.

Stephen Reynolds, 1848.

TRUE, JOSEPH, Salem.

He worked from about 1816 to 1866, furnishing the carved capitols for columns of many doorways besides figureheads and other ship carvings.

Chinese figure, 1838.



"HEAVEN AND THE DAY OF JUDGMENT"

In 1806, Gen. Elias Hasket Derby, son of the Salem merchant of the same name, gave the East India Marine Museum the carving known as "Heaven and the Day of Judgment" and more familiarly as "Heaven and Hell," which the two sections of the globe respectively

represent. This is undoubtedly the most widely known single object in the museum and for one hundred years the only object of this sort in any museum in the country; it has always been kept with the relics of the E. I. M. Society. These carvings were made in Flanders during the fifteenth or early sixteenth centuries and were intended for the terminal beads of rosaries for the wealthy Roman Catholic nobility. This one is an admirable example of these wonderful box-wood carvings. While it is but two inches in diameter, 109 full-length figures and heads are crowded into the two sections of the ball. The museum is indebted to Mr. J. P. Morgan of New York for a copy of the great illustrated "Catalogue of Jewels and Works of Art" in the Morgan collection, prepared for Mr. J. P. Morgan, Senior, in 1910, in which among other objects of art similar carvings are illustrated and described.

BOATS AND MODELS IN THE ETHNOLOGICAL COLLECTIONS

[Compiled by LAWRENCE W. JENKINS]

The following list of boats and boat models includes all native craft in the Ethnological collections of the Peabody Museum. Many of them came originally from the collections of the East India Marine Society and thru the Essex Institute. The dates given in parentheses are the earliest known in connection with the object, — either the date when collected or when presented, — although in many cases the specimens are older. No dates after 1900 are given. The figures are the lengths in feet and inches.

AFRICA.

- Trading boat, rigged model, 9' 11", from East Coast. (1849)
- Trading boat, model, 6', from East Coast. (1849)
- Trading boat, rigged model, 2' 8", from West Coast. (1855)
- Dugout, model, 3' 9", from Cape Palmas, West Coast.
- Dugout, model, 2' 9", from Cape Palmas, West Coast. (1851)
- Dugout, model, 2', from Liberia.
- Dugout, model, 5' 11", from Upper Congo River.
- Dugout, model, 2' 9", from Matabeleland.

AMERICA, NORTH.

- One man kaiak, 18' 6", Eskimo.
- One man kaiak, 18' 5", Eskimo of Hudson's Bay.
- One man kaiak, model, 1' 6", Eskimo of Point Barrow.
- One man kaiak, model, 2' 10", Eskimo of Baffin Land.

- One man kaiak, model, 2' 1'', Eskimo of Nelson Island.
- One man kaiak, model, 1' 7'', Eskimo of Aleutian Islands.
(1800)
- Two men kaiak, model, 2' 7'', Eskimo of Aleutian Islands.
- Two men kaiak, model, 3' 2'', Eskimo of Aleutian Islands.
(1802)
- Two men kaiak, model, 2' 3'', Eskimo of Kodiak Island.
(1829)
- Three men kaiak, model, 2' 3'', Eskimo of Kodiak Island.
- Three men kaiak, model, 3', Eskimo of Kodiak Island. (1812)
- One man kaiak, model, 2' 7'', Eskimo of Labrador.
- One man kaiak, model, 9'', Eskimo of Labrador.
- Bark canoe, 18', Penobscot Indians, Maine. (1826)
- Bark canoe, model, 7' 11'', Penobscot Indians, Maine.
(1873)
- Bark canoe, model, 2' 2'', Penobscot Indians, Maine. (Very old)
- Bark canoe, model, 2', Micmac Indians, Nova Scotia. (1803)
- Bark canoe, model, 2' 9'', Micmac Indians, Nova Scotia.
(1803)
- Bark canoe, model, 3' 3'', Micmac Indians, New Brunswick.
(1803)
- Bark canoe, model, 1' 6'', Micmac Indians, New Brunswick.
(1840.)
- Bark canoe, model, 1' 9'', Micmac Indians, New Brunswick.
(1893)
- Bark canoe, model, 3', Ojibwa Indians, Lake Superior.
(1825)
- Bark canoe, model, 1' 10'', Ojibwa Indians, Lake Huron.
(1825)
- Bark canoe, model, 4', Ojibwa Indians. (1850) Made and presented by Mangardus, an Ojibwa Indian.
- Bark canoe, model, 1' 1'', Ojibwa Indians, Minnesota.
(1880)
- Dugout, 21' 9'', Seminole Indians, Florida.



FISHING RAFT

Model of a Formosa bambu fishing raft before 1877.



TRADING JUNK

Working model of a Japanese junk-builder about 1800.

Bark canoe, model, 2' 9", Athapascan Indians, Upper Yukon, Alaska.

Bark canoe, model, 1' 8", Athapascan Indians, Upper Yukon, Alaska.

Rush raft, "Balsa," 10' 9", Pomo Indians, Upper Lake, California. (1898)

Rush raft, "Balsa," model, 3' 9", Pomo Indians, Upper Lake, California.

Rush raft, "Balsa," model, 2' 9", Pomo Indians, Upper Lake, California.

Rush raft, "Balsa," model, 2' 5", Pomo Indians, Upper Lake, California.

Dugout, model, 2', Chinook Indians, Columbia River, Washington. (1825)

Dugout, model, 1' 9", Makah Indians, Washington. (1889)

Dugout, model, 3' 5", Tsimshian Indians, British Columbia. Old style war canoe.

Dugout, model, 3' 6", Nootka Indians, Vancouver Island. (1860)

Dugout, model, 2', Nootka Indians, Vancouver Island.

Dugout, model, 2' 5", Haida Indians, North West Coast. (1860)

Dugout, model, 2' 3", Haida or Tlingit Indians, North West Coast.

Dugout, model, 2' 9", Tlingit Indians, North West Coast. (1883)

AMERICA, SOUTH.

Dugout, model, 1' 7", from Surinam.

Dugout, model, 1' 7", from Venezuela.

Catamaran, rigged model, 1' 5", from Rio Grande, Brazil. (1856)

Catamaran, rigged model, 2' 11", from Rio Amazon, Brazil. (1834)

Catamaran, rigged model, 1' 2", from Rio Amazon, Brazil. (1864)

Catamaran, rigged model, 1' 5'', from Rio Amazon, Brazil.
 Catamaran, model, 1' 2'', from Rio Amazon, Brazil.
 Catamaran, model, 1' 4'', from Rio Para, Brazil. (1854)
 Rush raft, "Balsa," model, 2' 3'', from Lake Titicaca, Bolivia.
 (1894)
 Rush raft, "Balsa," rigged model, 2' 3'', from Lake Titicaca,
 Bolivia. (1849)
 Rush raft, "Balsa," model, 3' 5'', from Lake Titicaca, Bolivia.
 Rush raft, "Balsa," model, 2', from Lake Titicaca, Bolivia.
 Bark canoe, model, 4' 5'', Yahgan Indians, Tierra del Fuego.
 Bark canoe, model, 2' 2'', Yahgan Indians, Tierra del Fuego.
 Bark canoe, model, 1' 11'', Yahgan Indians, Tierra del Fuego.

CEYLON.

Outrigger canoe, rigged model, 2' 6'', from Point de Galle.
 (1860)
 Outrigger canoe, rigged model, 3' 6'', from Point de Galle.
 (1894)
 Outrigger canoe, rigged model, 3' 6'', from Point de Galle.

CHINA.

Mandarin's boat, rigged model, 2' 7''. (1845)
 Mandarin's boat, rigged model, 2' 6''. (1883)
 Mandarin's boat, rigged model, 2' 4''. (1883)
 Mandarin's boat, model, 3' 4''. (1864)
 River boat, model, 2' 5''. (1883)
 River boat, model, 2' 2''. (1883)
 River boat, model, 2' 1''. (1885)
 River boat, model, 2' 7''.
 Passage boat, model, 2'. (1883)
 Trading junk, rigged model, 2' 10''.
 Trading junk, rigged model, 2' 9''. (1842)
 Flower boat, model made of ivory, 1' 5''. (1883)
 Flower boat, model made of ivory, 1' 3''.



AN AMERICAN BRIG

Model made by a native on the west coast of Africa about 1852. See page 73.



"DHOW" OR TRADING BOAT

Model made by a native on the east coast of Africa before 1849.

Flower boat, model made of pottery, 1' 4". (1860)

War boat, rigged model, 3' 9".

Sampan, model, 9". (1882)

FORMOSA.

Bambu fishing raft, rigged model, 2' 7". (1877)

GREENLAND.

One man kaiak, model, 2'. (1884)

INDIA.

Fast boat, model, 4' 7", from Calcutta. (1869)

Surf boat, model, 1' 6", from Madras. (1877)

Race boat, model, 3' 9", from Travancore. (1883)

JAPAN.

Trading junk, rigged model, 5' 5". (1800) A builder's working model with parts lettered to correspond with colored plans.

Trading junk, rigged model, 4' 9". (Old)

Trading junk, rigged model, 2' 8". (1866)

Trading junk, rigged model, 1' 10".

Trading junk, rigged model, 1' 5". (1882)

War junk, model, 5' 3".

Pleasure boat, model, 1' 5". (1882)

Pleasure boat, model, 2' 3". (1893)

Small boat, model, 2'. (1800) Tender for trading junk.

Small boat, model, 7". (1882) Tender for trading junk.

MADAGASCAR.

Outrigger canoe, model, 3' 7". (1831)

Outrigger canoe, model, 4' 3". (1870)

Outrigger canoe, model, 2' 5". (1890)

MALAY.

- Piratical boat, rigged model, 5'. (1838)
- Piratical boat, rigged model, 4' 8". (1841)
- Trading boat, rigged model, 1' 10". (1823)
- Trading boat, rigged model, 2' 6". (1826)
- Trading boat, rigged model, 3' 11". (1838)
- Double outrigger canoe, rigged model, 3' 2", from Sumatra.
- Boat, model made of cloves, 1' 6", from Ambonia Island.

MALAY PENINSULA.

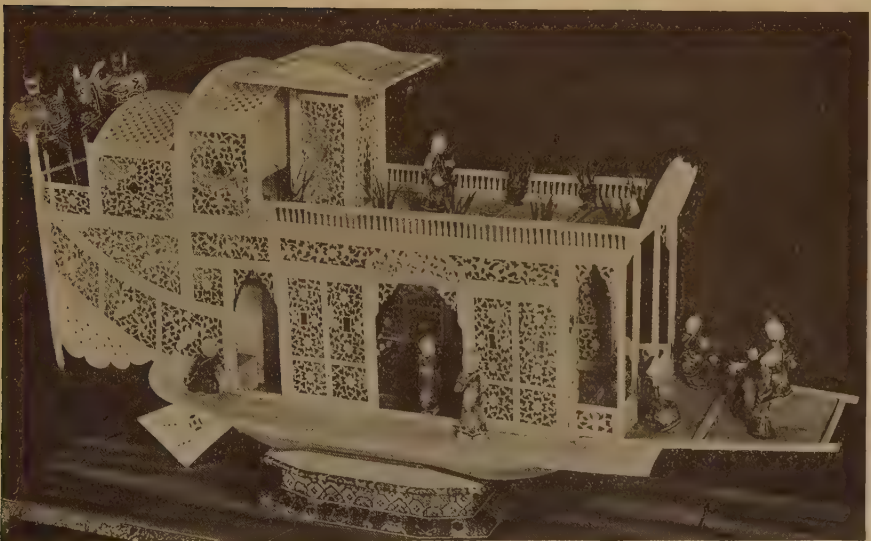
- Fast boat, model, 4' 11", from Singapore. (1854)
- Fast boat, model, 4' 9", from Singapore.
- Fast boat, model, 4' 4".
- Fast boat, rigged model, 4' 9", from Singapore. (1854)
- Fast boat, rigged model, 4' 9", from Singapore.

PACIFIC ISLANDS.

- Outrigger canoe, model, 3' 7", from Kusaie, Caroline Islands. (1892)
- Outrigger canoe, model, 2' 7", from Kusaie, Caroline Islands. (1892)
- Outrigger canoe, model, 2' 6", from Kusaie, Caroline Islands. (1892)
- Outrigger canoe, model, 4' 8", from Ruk, Caroline Islands. (1892)
- Double canoe, rigged model, 3' 7", from Fiji Islands. (1858)
- Double canoe, rigged model, 2' 3", from Fiji Islands. (1858)
- Outrigger canoe, model, 3' 6", from Hawaiian Islands.
- Outrigger canoe, model, 1' 6", from Hawaiian Islands. (1864)
- Canoe, model, 3' 1", from Hawaiian Islands. (1802)
- Canoe, model, 1' 5", from Hawaiian Islands.
- Double canoe, rigged model, 2' 8", from Manahiki Island.
- Canoe, model, 4' 6", from Manahiki Island.



MANDARIN'S BOAT
Chinese model made before 1883.



FLOWER BOAT
Chinese model made of ivory before 1883.

Outrigger canoe, model, 1' 8'', from Marquesas Islands.
(1817)

Outrigger canoe, rigged model, 6', from Marshall Islands.
(1892)

Outrigger canoe, model, 2' 10'', from Nanouti, Gilbert Islands.
(1892)

War canoe, model, 6' 10'', from New Zealand. (1838)

Outrigger canoe, model, 7' 8'', from Niue Island.

Outrigger canoe, model, 2' 2'', from Niue Island.

Canoe, model, 1' 10'', from Niue Island.

Outrigger canoe, 15' 3'', from Samoan Islands.

PHILIPPINE ISLANDS.

Double outrigger canoe, rigged model, 4' 1''. (1885)

SIAM.

River boat, model, 2' 7''.

River boat, model, 1' 5''.

Small boat, model, 1' 10''. (1894)

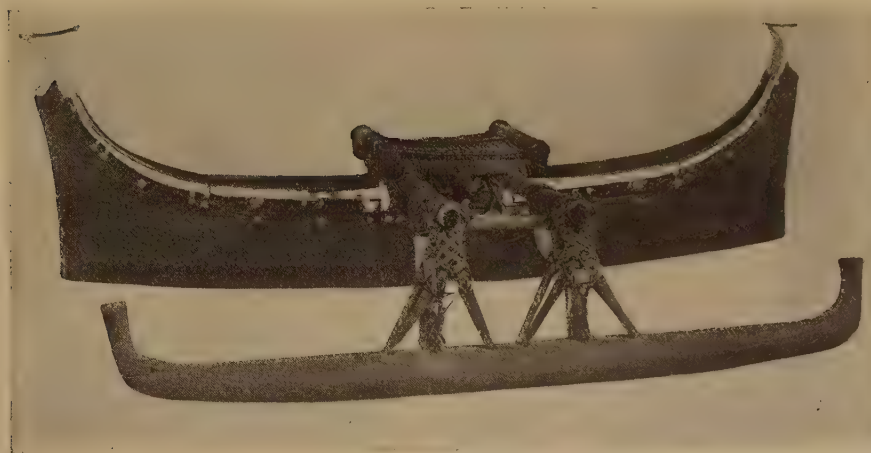
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Model of a double canoe from Fiji Islands before 1858.



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